

**12TH JOGJA-NETPAC
ASIAN FILM FESTIVAL**

“FLUIDITY”

DECEMBER 1-8, 2017



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12TH JOGJA-NETPAC ASIAN FILM FESTIVAL

“FLUIDITY”

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**Garin
Nugroho**

FESTIVAL PRESIDENT

Merayakan Identitas, Merayakan Perubahan

Saya teringat ketika periode awal Jogja-NETPAC Asian Film Festival (JAFF) akan didirikan. Saya dan Philip Cheah bertemu dengan kurang lebih 75 komunitas film di Yogyakarta. Phillip terkaget dan terkagum dengan spirit serta begitu banyak dan beragamnya komunitas film di Yogyakarta. Pertemuan ini membawa kesimpulan pada kami, bahwa identitas JAFF senantiasa bertumbuh bersama dengan keberagaman identitas komunitas film di Yogyakarta ataupun Indonesia.

Komunitas terus bertumbuh dalam tantangan dan rupa baru sebagai proses adaptasi terus-menerus dengan pertumbuhan zamannya. Proses adaptasi itu juga dipengaruhi oleh pertumbuhan teknologi film, percepatan generasi baru pembuat film, cara menonton dan melihat film, hingga daya hidupnya di tengah ruang publik yang terus memperbarui diri, serta ruang ekspresi yang menemukan cara tersendiri untuk membaca dan memberi gugatan pada zamannya.

Celebrating Identity, Celebrating Changes

I still have a vivid memory of the days prior to the establishment of Jogja-NETPAC Asian Film Festival (JAFF). Philip Cheah and I met with at least 75 film communities in Yogyakarta. Philip was shocked but also amazed at the spirit as well as the diversity of film communities in Yogyakarta. That meeting has led to our conclusion that our identity as a festival always evolves with the identity of film communities in Yogyakarta and Indonesia.

Film communities continue to evolve with new forms of challenges as a constant adaptation to the fast changes of the new era. Such process is also shaped by the development of new film technology, the birth of new generation of filmmakers, new ways in watching film, the aliveness of film in the renewed public space, and new expressions as a counter of the new era.

I was also reminded of the fact that the first edition of JAFF was held just after an earthquake

Saya juga teringat, bahwa JAFF pertama kali dijalankan selepas gempa bumi yang meluluhlantakkan Yogyakarta, sehingga Yogyakarta menjadi seperti kota mati. Pada saat itu begitu banyak kekhawatiran meliputi ketika memulai aktivitas bekerja karena khawatir akan bencana dan situasi duka. Namun, diputuskan JAFF tetap dijalankan dengan tujuan memberi hidup dan menghidupkan aktivitas Kota Yogyakarta.

Dua catatan di atas menunjukkan bahwa identitas JAFF adalah sesuatu yang berproses, tidak pernah berhenti, beradaptasi dengan kondisi sosial, ekonomi, politik, dan budaya serta dunia teknologi baru.

Identitas JAFF adalah cara bereaksi, bekerja, dan menanggapi perubahan itu sendiri. Identitas JAFF adalah perubahan itu sendiri.

severely destroyed Yogyakarta, which had left the city devastated. There were anxieties in starting the work due to the possibilities of recurrent earthquake and post-disaster grievance. But JAFF was still held in order to provide moral support and initiate various new activities in the city of Yogyakarta.

The two aforementioned notes suggest that the identity of JAFF continues to evolve—being an unfinished process and an adaptation to social, economic, political, and cultural conditions as well as new technology.

Overall, our identity is our reaction and response to changes. The identity of JAFF is the idea of change itself.



**Budi
Irawanto**

FESTIVAL DIRECTOR

Lenturnya Batas dan Identitas

Menapaki usia kedua belas, mesti diakui, bukan langkah yang mudah bagi Jogja-NETPAC Asian Film Festival (JAFF). Sejumlah tantangan menjelang, harapan kian banyak disematkan dan tanggung jawab besar tak bisa dielakkan. Pada saat yang berbarengan, usia keduabelas menjadi momen untuk menakar sejauh mana batas mesti ditimbang serta identitas patut dimaknai ulang. Ini agar dalam mengayun langkah, JAFF tetap memiliki kerendahan hati dengan membuka diri untuk kemungkinan kolaborasi seluas-luasnya.

Karena itulah, JAFF tahun ini memilih tema “Fluidity”, yang menimba ilham dari karakter air yang senantiasa memiliki kelenturan beradaptasi di pelbagai medan tanpa pernah kehilangan esensinya. Demikian halnya, sinema Asia senantiasa meniti arus perubahan dari segenap penjuru yang diolahnya menjadi karya kreatif dan artistik tanpa kehilangan sensibilitas pada kultur masyarakatnya. Inilah keniscayaan untuk terus menggeser batas dan merumuskan-ulang identitas. Sebagaimana kata-kata samurai kondang Miyamoto Musashi (1584-1645), “Pemapanan adalah jalan menuju kematian. Kelenturan adalah jalan menuju kehidupan.”

Fluidity of Boundaries and Identity

It must be acknowledged that reaching our twelfth year is of no easy feat for Jogja-NETPAC Asian Film Festival (JAFF)—challenges have arisen, hopes are continually sown, and crucial responsibilities are inevitably taken up. This turning point serves as a moment for us to contemplate the limits in both transcending existing boundaries as well as exploring our identity. In continuing our endeavors, JAFF hopes to remain humble in exposing ourselves to extensive collaborations.

As such, this year's JAFF zeroes in on the theme of “Fluidity”, which was inspired by the characteristic of water to continually adapt itself in various mediums without losing its core essence. In the same vein, the Asian cinema must continue to navigate the ever-changing and volatile world from various angles, producing creative and artistic works without losing its core sensibility on the culture of their communities. To quote a legendary samurai, Miyamoto Musashi (1584-1645), “*Fixation is the way to death. Fluidity is the way to life.*”

In echoing the central theme of the festival, the opening film of *Nyai*, directed by Garin Nugroho, depicts the trials and tribulations of a woman in

Seperti menggemarkan tema festival, film pembuka *Nyai* karya Garin Nugroho menuturkan pergulatan seorang perempuan menghadapi deraan hidup dengan daya tahan yang lentur. Film ini juga mencerminkan betapa sinema memiliki kelenturan dalam bersenysawa dengan beragam cabang seni lain seperti tari, musik, dan drama serta menunjukkan kemampuan menemukan kebaruanya. Spirit melakukan kolaborasi juga tercermin pada *artwork* JAFF yang tahun ini dikerjakan oleh seniman rupa Eko Nugroho.

Masih dalam spirit kolaboratif, JAFF dan Aprof (Asosiasi Produser Film Indonesia) bersama dengan Busan Film Commission menggelar ASEAN-ROK Film Leaders Incubator: FLY 2017 yang diselenggarakan pada 20 November hingga 3 Desember. FLY 2017 merupakan *workshop* produksi film pendek yang diikuti 22 peserta dari sejumlah negara anggota ASEAN dan Korea Selatan yang menghasilkan dua film pendek yang bakal diputar di JAFF. Program ini bertaut dengan visi JAFF yang mendorong lahirnya bakat-bakat baru dalam perfilman di Asia Tenggara. Mereka inilah yang kelak bakal memberi warna masa depan perfilman di kawasan ini.

Dilambiri oleh niatan yang serupa, JAFF tahun ini melansir program rintisan bertajuk "Jogja Future Project" yang memilih 10 proyek film yang menjanjikan dari banyak proposal yang diterima oleh panitia. Kesepuluh peserta terpilih itu akan bertemu satu per satu dengan para tokoh dari perfilman Indonesia maupun internasional yang memiliki segudang pengalaman profesional. Lewat pertemuan itu diharapkan bakal lahir film Indonesia yang mengusung gagasan-gagasan bernas dengan pendekatan yang segar.

Sebagai bagian dari ikhtiar untuk terus melakukan pembaruan, mulai tahun ini program "The Faces of Indonesian Cinema Today" mengalami transformasi menjadi "JAFF-ISA (Indonesian Screen Awards)" yang memilih film terbaik, sutradara terbaik, pemain terbaik, dan penata sinematografi terbaik. Ini merupakan bentuk kesungguhan apresiasi JAFF terhadap pertumbuhan sinema Indonesia yang mengagumkan dalam setengah dasawarsa ini. Sementara itu, demi menangkap sudut pandang yang berbeda dalam mengapresiasi sinema Indonesia, program JAFF-ISA menghadirkan para juri yang berasal dari luar Indonesia dan telah memiliki reputasi mumpuni di kancan perfilman dunia. Selain itu, untuk mengapresi kekaryaan

facing the throes of life with fluidity of endurance. The film also reflects on how the cinema itself professes an adaptability and fluidity in various fields of art such as dance, music, and drama as well as the ability in discovering something new. The artwork created by the artist, Eko Nugroho, for this year's JAFF reflects the enduring spirit of collaboration.

Following the spirit of collaboration, JAFF and Aprof (Association of Indonesian Film Producers), together with Busan Film Commission, will be organizing the ASEAN-ROK Film Leaders Incubator: FLY 2017 which will be held from the 20th of November to the 3rd of December. As a workshop for short film production, FLY 2017 is joined by 22 participants from several ASEAN countries as well South Korea. Out of this workshop, two resulting short films will be screened during the film festival. This program reflects JAFF's vision in promoting new talents in Southeast Asian cinema—as it is they who bring promise to introduce colors into this field in the future.

Driven by a similar vision, JAFF this year launches a brand-new program entitled "Jogja Future Project" which selects 10 promising film projects that will be chosen by a group of panelists. All selected participants will meet every figure from the Indonesian or even international cinema, all of whom possesses a plethora of professional experience in film production. Through this meeting, it is hoped that Indonesian films, offering radical insights from alternative viewpoints, would be produced as a result.

As part of our goal to continue reinventing ourselves, the program "The Faces of Indonesian Cinema Today" has undergone a transformation into "JAFF-ISA (Indonesian Screen Awards)" and will be selecting the best film, best filmmaker, best actor/actress in leading role, and best cinematography. This forms our genuine appreciation towards the admirable growth of the Indonesian cinema in the last five years. In order to capture an alternate perspective in the appreciation of Indonesian cinema, JAFF-ISA offers a panel of juries based in countries outside Indonesia, who are well reputed internationally in the field of cinema. Aside from that, to better appreciate the accomplishment of Indonesian filmmakers, this year's JAFF focuses on the filmmaker Joko Anwar who debuted twelve years ago with *Janji Joni* (2005).

sutradara Indonesia, JAFF tahun ini memberikan fokus pada Joko Anwar yang memulai debutnya dua belas tahun silam lewat film *Janji Joni* (2005).

Tentu saja, film-film terpilih dalam program “Asian Feature” bakal terus memikat Anda untuk menjelajahi lebih dalam relung Asia dengan segenap dinamikanya. Umpamanya, film besutan Aldolfo Alix Jr. bertajuk *Dark is the Night* mengisahkan kondisi kontemporer masyarakat Filipina yang dicekam oleh pembunuhan ekstra yudisial dalam perang melawan pengedar obat terlarang. Film karya sutradara Afghanistan, Roya Sadat, bertajuk *A Letter to the President* melukiskan situasi masyarakat yang pelik pascakekuasaan rezim Taliban. Dengan kata lain, JAFF senantiasa menyuguhkan sinema dari negara-negara yang selintas terdengar ‘asing’ dalam peta sinema Asia, namun mendedahkan kisah yang mengagumkan, seperti: Tajikistan, Mongolia, Kirgizstan, Kazakhstan, Timor Leste, dan seterusnya.

Sebagaimana telah menjadi karakter JAFF, “Public Lecture” merupakan program yang menjadi ruang bagi pertukaran gagasan dan penciptaan wacana lewat seminar, diskusi, atau peluncuran buku. Berbeda dengan tahun sebelumnya, bekerja sama dengan Pusat Studi Sosial Asia Tenggara (Center for Southeast Asian Social Studies) Universitas Gadjah Mada, JAFF mengundang dan menyeleksi presentasi poster berbasis riset yang mengangkat pelbagai topik seputar sinema Asia. Di titik ini, JAFF tak hanya berhenti pada program pemutaran film, tapi juga menyemai kultur sinema yang diwarnai pertukaran gagasan yang sehat.

Sementara itu, ada dua *event* yang diselenggarakan menjelang pelaksanaan festival tahun ini. Pertama, “Special Presentation” film *Marlina Si Pembunuh dalam Empat Babak* sebelum rilis komersialnya di bioskop. Pemutaran ini berbarengan dengan penyelenggaraan konferensi pers pertama JAFF pada 7 November lalu. Kedua, program “Open Air Cinema” yang digelar di Tebing Breksi (Prambanan) pada 19 dan 26 November untuk menjangkau penonton yang berada di wilayah perdesaan. Tujuan *event* pertama itu adalah memberi kesempatan pada publik di Yogyakarta (sebagai tempat penyelenggaraan festival) untuk menikmati pemutaran perdana sekaligus sebagai pengingat sebelum pergelaran JAFF. Sedangkan *event* kedua bertujuan menjadikan JAFF sebagai perhelatan yang senantiasa membuka akses pada publik, termasuk mereka yang tinggal di luar wilayah Kota Yogyakarta.

Of course, the selected films for the “Asian Feature” program will continue to entice the audience to probe deeper into the niche of Asia with its respective dynamics. For instance, the film directed by Adolfo Alix Jr. entitled *Dark is the Night* recounts the conditions of contemporary Filipino society which has been gripped by the extrajudicial killings in the War on Drugs. Similarly, Roya Sadat’s *A Letter to the President* from Afghanistan paints the difficult situations faced by the Afghans during the post-Taliban regime. In other words, JAFF continues to offer cinematic experiences from countries which may seem ‘foreign’ within the landscape of Asian cinema, but exposes the audience to captivating narratives from Tajikistan, Mongolia, Kyrgyzstan, Kazakhstan, Timor Leste, as well as others.

As per our festival’s tradition, JAFF’s “Public Lecture” will provide a space for the exchange of ideas and creation of discourse through seminars, discussions, or book launch. Unlike previous years, JAFF invited and selected research-based poster presentations, aimed at raising various topics regarding the Asian cinema, together with the Center for Southeast Asian Social Studies of Universitas Gadjah Mada. By doing so, JAFF does not merely stop at film screenings, but instead, takes on the initiative to cultivate a film culture that is colored by a robust exchange of ideas.

Prior to the official launch of the festival this year, there are two events which were held. The first is a “Special Presentation” of the film *Marlina the Murderer in Four Acts*—a pre-screening of the film before its commercial release in theatres. This screening was held in conjunction with JAFF’s first press conference on the 7th of November. The second event refers to the “Open Air Cinema” program which was held in Tebing Breksi (Prambanan) on the 19th and 26th of November to reach to a wider range audience in more rural areas. The main objective of the first event is to offer an opportunity to the public in Yogyakarta to experience an Indonesian premiere as well to serve as a gentle reminder to the launching of JAFF. Meanwhile, the main objective of the second event is to create a wider accessibility of the festival to the greater public—especially to those who live beyond the outskirts of the city.

It should be noted that both events are part of our desire to reach towards the public as well as to show our commitment as a community-based festival. The support made by various parties, extending from our donors, sponsors,

Penting dicatat, kedua *event* tersebut merupakan ikhtiar menyapa publik seraya menunjukkan komitmen JAFF sebagai festival yang berakar pada komunitas yang menghidupinya. Dukungan dari pelbagai kalangan selama ini, mulai dari pemberi dana, sponsor, penonton, para pembuat film, komunitas film, hingga sukarelawan senantiasa menjadi energi yang menghidupkan JAFF dalam kondisi apa pun.

Selamat mencerap atmosfer festival dan tenggelam dalam pukau sinema Asia.

the audience, filmmakers, the film community, to our volunteers continues to lend an energy which enlivens JAFF under any conditions.

Let's explore the atmosphere of festival and immerse yourself in the wonder of the Asian cinema.



**Philip
Cheah**

FESTIVAL CURATOR

Siapa yang Tahu ke Mana Waktu Berlalu...

Saya ingin mengenang masa-masa awal NETPAC. Ketika itu, kami menyempatkan berkumpul di kamar-kamar hotel yang terpisah untuk menyelenggarakan rapat dewan di sela-sela jadwal festival film. Kala itu, NETPAC belum bernama NETPAC. Nama tersebut baru didaftarkan secara resmi pada tahun 1994. Maka, sejak kelompok ini diinisiasi tahun 1990, selama empat tahun kami menggelar pertemuan-pertemuan informal.

Ada satu momen yang selalu tersimpan dalam benak saya. Suatu kali, di tengah pertemuan untuk mencari jati diri itu, Jeannette Hereniko (dulu menjabat sebagai Direktur Hawaii International Film Festival) mengajukan pertanyaan, "Apa alasan egois kalian, seandainya ada, mau bergabung dengan kelompok perfilman Asia ini?"

Itu bukanlah pertanyaan yang aneh. Hal itu wajar diutarakan sebab sejak awal, NETPAC pada dasarnya terdiri dari sekumpulan teman. Kami adalah sesama rekan pelaku perfilman yang menapaki jalan yang sama dan mulai mengenal satu sama lain di perjalanan itu. Pendiri NETPAC, Aruna Vasudev, selalu memuji Hereniko karena berhasil membuatnya terkagum-kagum pada pengalaman Hereniko menonton sinema Asia.

Who Knows Where the Time Goes...

In the early days of NETPAC when we used to congregate in disparate hotel rooms during film festivals for our board meetings, we had one memorable session that always stuck in my brain. This was before NETPAC was known as NETPAC. The name was only formally registered in 1994, so there were four years of informal meetings after the group was inaugurated in 1990.

During this particular soul-searching meeting, Jeannette Hereniko (then director of the Hawaii International Film Festival) asked this question, "If anyone here has a selfish reason for wanting to be in this Asian cinema group, what would it be?"

It was not an odd question. It was understandable since this was an early period of NETPAC when the group was basically composed of friends. We were fellow practitioners who walked the same path and began to recognise each other. In fact, NETPAC's founder, Aruna Vasudev, has always credited Hereniko for turning her head around concerning the experience of watching Asian cinema. Sometime in the 80s when Vasudev visited the Hawaii International Film Festival, she saw how passionate one could get when the cinemas of Asia congregated at the same place. For this reason,

Sekitar tahun 1980an, saat Vasudev menghadiri Hawaii International Film Festival, ia menyaksikan betapa bergairahnya suasana ketika film-film Asia berhimpun di satu tempat. Untuk itu, rasa-rasanya peristiwa berkumpul semacam itu tidak musykil diorganisasi, tentunya bersama rekan pegiat perfilman yang berupaya mengumandangkan suara dari Asia.

Saya tidak ingat apa alasan egois tiap orang yang ditanyai pada saat itu, tapi alasan saya sendiri adalah ingin bertemu sahabat-sahabat baru. NETPAC (Network for the Promotion of Asian Cinema), sebagaimana tercermin dari namanya, adalah wahana bagi orang-orang untuk berjumpa sebelum hadirnya Facebook. Tapi jelas lebih baik daripada Facebook. Cara ini memang tidak seinstan dan secepat Facebook, namun nyatanya bisa langgeng selama bertahun-tahun.

Saya ingat, tidak ada seorang pun yang tahu tentang penghargaan NETPAC sewaktu pertama kali dianugerahkan di Berlin tahun 1994. Penghargaan itu dianggap sebagai hadiah hiburan bagi mereka yang tidak memenangkan penghargaan lain yang lebih besar. Kemudian, seiring penghargaan ini tumbuh makin luas dan diberikan di banyak festival, penghargaan NETPAC mulai dicantumkan pada poster-poster film pemenangnya. Itulah jejak pertama yang menandakan bahwa penghargaan tersebut mulai diapresiasi. Penghargaan yang diberikan di masa-masa awal itu dapat ditengok di museum film di Iran.

Meski demikian, mengumandangkan suara dari Asia adalah tugas berat yang dijalani selama beberapa tahun terakhir ini. Tiap kali ada suara yang terdengar, suara itu cenderung sirna pula. Contohnya, setelah mempromosikan dan memantapkan posisi gelombang perfilman Asia Tenggara menjelang akhir 1990an, kita kehilangan gelombang itu di awal abad berikutnya ketika para sutradara dan produser beramai-ramai menyerahkan hak distribusi film mereka pada perusahaan Barat. Dengan demikian, bukan saja festival-festival Asia harus merogoh kocek yang dalam demi menayangkan film mereka, sering kali pula bahkan para pemilik film itu tidak punya hak untuk menentukan di mana film itu harus diputar. Mungkin saja itu terdengar seperti kita pandai dan menyadari kekuatan suara kita. Namun alih-alih demikian, kita makin tidak punya kendali atas kemampuan kita sendiri.

Mungkin itulah mengapa persahabatan adalah hal yang teramat penting. Garin Nugroho, sutradara Indonesia dan salah seorang penerima penghargaan NETPAC awal, dan saat itu kami tidak begitu saja dapat menyadari mengapa Garin adalah

it was not inconceivable to organise another kind of congregation—that of fellow practitioners who were trying to make the Asian voice louder.

I do not remember what everybody pinpointed as their selfish reasons, but I remember that my own reason was to meet new contacts as friends. NETPAC (Network for the Promotion of Asian Cinema), as its name suggested, was the pre-Facebook way of meeting people. But it was better. It was not as instant and fast as Facebook but it sure has been lasting across the years.

I remember how no one knew what the NETPAC award was when we first launched it in Berlin in 1994. It was then regarded as a poor consolation prize for one who did not win the bigger awards. Then, as the awards expanded and were given at more festivals, the NETPAC award started being publicised on film posters. That was our first sign that the award was appreciated. You can even see those early awards by visiting the film museum in Iran.

But making the Asian voice grow louder has been an uphill task all these years. Whenever we established a voice, we tend to give it away. For example, after promoting and establishing the Southeast Asian film wave in the late 90s, we gave it away in the early years of the next century when many of these directors and producers passed their distribution rights to Western companies. In doing so, they not only made it more expensive for Asian festivals to afford showing these films but often, they themselves lost the right to determine where the film should be shown. You would think that we would be clever enough to realise the power of our own voices, instead we kept losing the plot.

Perhaps that is why the friendships have been so important. Indonesian director, Garin Nugroho, was one of the early NETPAC award recipients and we did not realise how he would fit into our jigsaw until later. In 2006, when Nugroho wanted to start a film festival in his hometown, Yogyakarta; we suggested a partnership for a dedicated Asian film festival. The Jogja-NETPAC Asian Film Festival was thus born and celebrated its 10th edition in 2015.

I remember being on a panel representing NETPAC with Vasudev one year in Kazakhstan at the Eurasia International Film Festival and the moderator was Gulnara Abikeyeva. A few years later in Cannes, we met Abikeyeva again. We stared at each other and said, "We know each other!" That moment of rekindled friendship led to the NETPAC award being launched in Kazakhstan. Our shared voices kept the work going.

orang yang tepat. Tahun 2006, Garin mengutarakan keinginannya untuk menginisiasi sebuah festival film di kota kelahirannya, Yogyakarta. Kami menawarkan kemitraan untuk menyelenggarakan festival film yang didedikasikan untuk Asia. Maka, lahirlah Jogja-NETPAC Asian Film Festival. Perhelatan ini merayakan penyelenggaraan yang ke-10 pada tahun 2015.

Saya dan Vasudev pernah menjadi pembicara dalam sebuah panel sebagai perwakilan NETPAC pada Eurasia International Film Festival di Kazakhstan. Forum itu dimoderatori oleh Gulnara Abikeyeva. Beberapa tahun kemudian, kami berjumpa lagi dengan Abikeyeva di Cannes. Kami saling berpandangan, lalu berkata, "Lho, kita kan saling kenali!" Momen menghidupkan kembali pertemuan itulah yang menuntun kami pada peluncuran penghargaan NETPAC di Kazakhstan. Suara kami bersama terus menjadi bahan bakar untuk kerja-kerja ini.

Pada usia NETPAC yang ke-25 (pada tahun 2015), banyak wajah, baik yang lama maupun baru, berseliweran di benak saya: mulai dari Teddie Co (Filipina)—seorang kritikus bohemian sejati, Mohammad Atebbai (Iran)—kritikus merangkap agen penjualan film, Ashley Ratnavibhushana (Sri Lanka)—sineas yang menjelma kritikus dan mendirikan Asian Film Centre for NETPAC pertama, Nakorn Veeraprapati (Thailand)—ketua Bangkok Film Critics Assembly yang juga menjadi presiden di klub penggemar Elvis Presley bagian Thailand, hingga Teo Swee Leng (Singapura)—yang mengelola administrasi NETPAC setelah markas terus-menerus berpindah ke Filipina (1994), Singapura (1998), Korea (2002), hingga kini di Sri Lanka (2006). Namun, mereka yang muda juga mulai mengisyaratkan suara-suara baru, seperti Oggs Cruz (Filipina)—seorang pengacara yang bekerja paruh waktu sebagai kritikus blog, dan Meiske Taurisia (Indonesia)—produser yang memimpikan distribusi film-film Asia. Banyak pula teman-teman dari Barat yang bergabung, misalnya Max Tessier (Prancis)—kritikus yang akhirnya melabuhkan hatinya di Manila, Martial Knaebel (Swiss)—mantan direktur Fribourg International Film Festival yang memboyong kekasih Filipina-nya pulang ke Alpen, dan Nick Palevsky (AS)—seorang jurnalis yang telah berkelana keliling Asia selama beberapa puluh tahun.

Pada perhelatan 17th Hawaii International Film Festival (1997), Hereniko menyatakan kepada saya bahwa ia akan menyerahkan festival tersebut ke tangan direktur yang baru. Ia mengaku, itu

In the 25th anniversary (in 2015), old and new faces flit through my mind's eye from Teddie Co (Philippines)—a truly bohemian critic, Mohammad Atebbai (Iran)—a critic who doubled as film sales agent, Ashley Ratnavibhushana (Sri Lanka)—a filmmaker-turned-critic who started the first Asian Film Centre for NETPAC, Nakorn Veeraprapati (Thailand)—the head of the Bangkok Film Critics Assembly who was also president of the Thai chapter of the Elvis Presley fan club, to Teo Swee Leng (Singapore)—who administrated NETPAC during its years after the headquarters shifted from Philippines (1994) to Singapore (1998), shifted again to Korea (2002), and before its present site in Sri Lanka (2006). But the younger voices are beckoning in our group from Oggs Cruz (Philippines)—a lawyer moonlighting as blog critic to Meiske Taurisia (Indonesia)—a producer who dreams about Asian film distribution. Many Western friends too have joined the family such as Max Tessier (France)—a critic who finally decided to leave his heart in Manila, Martial Knaebel (Switzerland)—ex-director of the Fribourg Film Festival who took his Filipino sweetheart home to the Alps, and Nick Palevsky (USA)—a journalist who has been tramping around Asia for decades.

In the 17th Hawaii International Film Festival (1997), Hereniko told me that she had decided to let the festival go to another director. It was a painful decision, she said, as it felt like a child leaving you after you had brought her up. I remember this moment like a movie memory. We were sitting near an isolated beach off Waikiki. In two days, she had to announce this decision at the Closing Awards Ceremony, and I was feeling her pain and swirling emotions. There was an air of indecisive finality. I did not realise then that in 10 years time, I would go through the same pain. Here, after NETPAC's 25 years, I feel that we are at another crossroads. All those emotions flood back, as well as memories of dear friends who fought at the frontlines of Asian cinema.

adalah keputusan yang menyiksa, rasanya seperti ditinggalkan oleh anak yang telah dibesarkan selama ini. Buat saya, momen ini seperti memori dalam film. Kami tengah duduk di dekat sebuah pantai terpencil di Waikiki. Dalam dua hari ke depan, ia harus mengumumkan keputusan tersebut pada Upacara Penutupan Penghargaan. Saya bisa turut merasakan kedepihannya dan emosinya yang campur aduk. Ada nada bimbang dalam keputusan tersebut. Saya tidak menyadari bahwa dalam waktu 10 tahun kemudian, saya juga harus melewati kedepihan yang sama. Kini, setelah NETPAC berjalan selama 25 tahun, saya merasa kita sedang berada di persimpangan. Segala emosi itu kembali meluap, begitu pula dengan kenangan akan sahabat-sahabat baik yang berjuang menjadi garda depan sinema Asia.

CATATAN TENTANG NETPAC

A NOTE ON NETPAC

(Network for the Promotion of Asia Pacific Cinema)



NETPAC adalah sebuah organisasi tingkat dunia yang didirikan pada tahun 1990 oleh Aruna Vasudev sebagai tindak lanjut atas hasil konferensi yang diselenggarakan di New Delhi oleh *Cinemaya*—The Asian Film Quarterly (terbitan triwulan yang mengulas perfilman Asia), atas permintaan UNESCO. Pada saat itu, perfilman Asia baru saja mulai mandiri, namun relatif belum dikenal di tingkat regional maupun internasional. NETPAC didirikan dengan tujuan mendorong pemahaman dan apresiasi yang lebih besar terhadap perfilman Asia. *Cinemaya*, jurnal film triwulan yang diterbitkan secara mandiri oleh Aruna Vasudev tahun 1988, telah membuka kesempatan itu.

NETPAC telah membawa publik pada kesadaran baru terkait film-film independen dan non-arus utama yang dilahirkan oleh banyak sutradara baru. Karya-karya mereka mungkin sempat telantar karena kurangnya promosi yang disebabkan oleh keterbatasan dana dan sumber daya. Kini, keberadaan film Asia diperhitungkan di kancah dunia.

Selama 25 tahun terakhir, NETPAC telah memprakarsai berbagai upaya promosi, di antaranya:

Penganugerahan NETPAC Award for Best Asian Film (Penghargaan NETPAC untuk Film Asia Terbaik) di 30 festival film internasional bergengsi di seluruh dunia. Penghargaan ini pertama kali diberikan di Berlin International Film Festival pada tahun 1994.

NETPAC telah menerbitkan dan menjadi mitra penerbit berbagai buku yang membahas perfilman Asia, di antaranya: *Modernity &*

NETPAC is a worldwide organization founded in 1990 by Aruna Vasudev as the result of a conference organized in New Delhi by *Cinemaya* - The Asian Film Quarterly, at the request of UNESCO. It was set up with the aim to promote a greater understanding and appreciation of Asian films at a time when Asian cinema was just coming into its own but was relatively unknown regionally and internationally. *Cinemaya* a quarterly film journal launched independently by Aruna Vasudev in 1988, had already paved the way.

NETPAC is especially proud to have brought awareness to independent and non-mainstream films by new directors whose works might have languished due to a lack of promotion caused by limited funds and resources. Now Asian films have a prominent presence worldwide.

Among the many initiatives that NETPAC has taken over the past 25 years are:

The presentation of the NETPAC Award for Best Asian Film at 30 major international film festivals throughout the world. This award was first presented at the Berlin International Film Festival in 1994.

We have published and co-published books on Asian cinema, among them are: *Modernity & Nationality in Vietnamese Cinema* by Ngo Phuong Lan (Jogja-NETPAC Asian Film Festival), *When Strangers Meet: Visions of Asia & Europe in Film* (NETPAC and Asia Europe Foundation), *Kenji Mizoguchi and the Art of Japanese Cinema* by Tadao Sato (NETPAC & Bloomsbury),

Nationality in Vietnamese Cinema oleh Ngo Phuong Lan (Jogja-NETPAC Asian Film Festival), *When Strangers Meet: Visions of Asia & Europe in Film* (NETPAC dan Asia Europe Foundation), *Kenji Mizoguchi and the Art of Japanese Cinema* oleh Tadao Sato (NETPAC & Bloomsbury), *An Incomplete Sentence: The Cinema of Dharmasena Pathiraja, Early Sri Lankan Cinema and Its Association with the South Indian Film Industry* (NETPAC & AFC), *Asian Film Journeys: Selections from Cinemaya* (NETPAC & Wisdom Tree), *Malaysian Cinema in a Bottle* oleh Hassan Abd. Muthalib.

NETPAC juga telah menyelenggarakan berbagai konferensi perfilman Asia sejak tahun 1991 di Yamagata, Hawaii, Manila, Singapura, Kuala Lumpur, New Delhi, dan Yogyakarta.

Cinefan, NETPAC Festival of Asian Cinema, diselenggarakan pertama kali di New Delhi pada tahun 1999; dan Jogja-NETPAC Asian Film Festival (JAFF) dihelat untuk pertama kalinya di Yogyakarta tahun 2006.

Asia Pacific Screen Awards (APSA) dan NETPAC bekerja sama untuk menganugerahi penghargaan APSA NETPAC Development Prize senilai 10.000 dolar Amerika Serikat bagi sineas Asia yang tengah naik daun. NETPAC berperan penting dalam pengembangan Asiapacificfilms.com, sebuah perpustakaan film digital Asia Pasifik yang menayangkan film-film dari Asia dan Pasifik secara daring. Situs ini diluncurkan pada Oktober 2009 dan dapat diakses di alamat www.asiapacificfilms.com.

NETPAC telah memprogram secara khusus film-film Asia untuk berbagai festival film di seluruh dunia dan terus mengupayakannya di dalam jaringan kerja sama dengan organisasi perfilman, badan pemerintah maupun nonpemerintah, akademisi, dan kritikus film yang menjadi mitra dalam kerja kolaboratif yang bertujuan memajukan perfilman Asia.

NETPAC telah menerima dua penghargaan atas dedikasinya dalam mempromosikan perfilman Asia.

- Jogja-NETPAC Asian Film Festival, 2009
- 20th Busan International Film Festival, 2015

Di penghujung tahun 2015, Komite Eksekutif NETPAC memperluas lanskap geografis NETPAC untuk menjangkau wilayah Pasifik. Kini, NETPAC merupakan singkatan dari **Network for the Promotion of Asia Pacific Cinema**. Tahun 2015, NETPAC didaftarkan di Australia sebagai sebuah lembaga swadaya masyarakat tingkat internasional dengan nama **Network for the Promotion of Asia Pacific Cinema**. NETPAC mempunyai Dewan Eksekutif dan Komite Penasihat baru yang akan memimpin serangkaian kegiatan yang akan datang dengan Sekretariat yang berlokasi di Kolombo.

An Incomplete Sentence: The Cinema of Dharmasena Pathiraja, Early Sri Lankan Cinema and Its Association with the South Indian Film Industry (NETPAC & AFC), *Asian Film Journeys: Selections from Cinemaya* (NETPAC & Wisdom Tree), *Malaysian Cinema in a Bottle* by Hassan Abd. Muthalib.

Conferences on Asian cinema have been organized since 1991 in Yamagata, Hawaii, Manila, Singapore, Kuala Lumpur, New Delhi, and Yogyakarta.

Cinefan, the NETPAC Festival of Asian Cinema was launched in New Delhi in 1999 and the Jogja-NETPAC Asian Film Festival (JAFF) was launched in Yogyakarta in 2006.

The Asia Pacific Screen Awards (APSA) in collaboration with NETPAC has instituted an award, the APSA NETPAC Development Prize, worth US\$10,000 to an emerging filmmaker from Asia. NETPAC played an instrumental role in the development of Asiapacificfilms.com which is an Asian Pacific digital film library streaming films from Asia and the Pacific. The site was launched in October 2009 and can be accessed at www.asiapacificfilms.com.

NETPAC has programmed special packages of Asian films for international film festivals across the world and continues to do so amongst its wide network of contacts with film organizations, government and non-government agencies, film scholars, and critics with whom we work collaboratively in mutually beneficial activities to advance the cause of Asian cinema.

NETPAC has received two awards for its dedication in promoting Asian Cinema.

- Jogja-NETPAC Asian Film Festival, 2009
- 20th Busan International Film Festival, 2015

At the very end of 2015 the Executive Committee of NETPAC has decided to expand its geographical landscape up to the Pacific Region. Now NETPAC stands for **Network for the Promotion of Asia Pacific Cinema**. In 2015 NETPAC was registered in Australia as **Network for the Promotion of Asia Pacific Cinema**—as an International NGO. Now NETPAC has a new Executive Board and an Advisory Committee which will spearhead activities in the future with Secretariat continuing in Colombo.

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Bina Paul (India - Keuangan dan Proyek)

Direktur Eksekutif/Koordinator Juri

Ashley Ratnavibhushana (Sri Lanka)

Sekretaris Kehormatan

Wong Tuck Cheong (Malaysia)

Bendahara

Ranjanee Midigaspage (Sri Lanka)

Anggota Dewan (sesuai urutan abjad)

Gulnara Abikeyeva (Kazakshtan)

Mohammad Atebbai (Iran)

Nick Deocampo (Filipina)

Jocelyne Saab (Lebanon)

Sun Shaoyi (Cina)

Yuka Sakano (Jepang)

Park Sung-ho (Korea)

Herman Van Eyken (Australia)

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Jeannette Hereniko (Hawaii)

Ngo Phuong Lan (Vietnam)

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SPECIAL AWARD

Notes on Dedicated Person in Asian Cinema

Kim Ji-Seok (1960-2017):



Mercusuar bagi Sinema Asia

Kepergian Kim Ji-seok, Wakil Direktur dan Juru Program Eksekutif Festival Film Internasional Busan (BIFF), yang tiba-tiba pada 18 Mei 2017 telah mengguncang banyak kalangan di perfilman Asia. Meski demikian, para sineas Asia mengenangnya lebih dari sekadar seorang juri program. Bagi para pembuat film muda Asia, ia adalah sahabat, pembimbing, dan seseorang yang berprinsip. Sebagai tokoh yang ikut membentuk BIFF pada 1996 dan menjadi juri program selama 21 tahun, Kim memiliki peran penting dalam menemukan dan mempromosikan bakat-bakat baru dalam sinema Asia. Tak mengherankan jika ia disebut sebagai "mercusuar bagi sinema Asia."

Lahir di Busan pada 1960, Kim memperoleh gelar master dari Joong Ang University setelah sebelumnya menyelesaikan studinya di Busan University. Interaksinya yang hangat dan kesediaannya berbagi pemikiran dengan banyak pembuat film Asia amat diperkaya dengan pengalamannya. Ia telah meninggalkan jejak yang tak terhapus atau warisan bagi BIFF karena menciptakan platform yang kokoh, membangun fondasi dan pemrograman film yang menginspirasi melalui festival itu. Oleh karena itulah, tahun ini Jogja-NETPAC Asian Film Festival memberikan Penghargaan Khusus pada Kim Ji-Seok atas dedikasi dan sumbangsihnya yang luar biasa dalam mempromosikan sinema Asia.

A Lighthouse of Asian Cinema

The sudden loss of Kim Ji-Seok on 18 May 2017, the Deputy Director and Executive Programmer of Busan International Film Festival (BIFF), had shocked many in the Asian cinema scene. However, Asian filmmakers remember him beyond his role as a film programmer. For young Asian filmmakers, he was a friend, mentor, and dignified person. As a co-founder of BIFF in 1996 and film programmer for 21 years, Kim had a crucial role in discovering and promoting the new talents in Asian cinema. Unsurprisingly, he was dubbed as the "lighthouse of Asian cinema."

Born in Busan in 1960, Kim obtained his master degree at Joong Ang University after completing his studies at Busan University. His interactions and the thoughts he shared with various filmmakers in Asia were enriched with his own experiences. He had left an indelible mark in the form of a legacy in BIFF as he had created a solid platform, built a foundation, and inspired film programming through that festival. Thus, this year's Jogja-NETPAC Asian Film Festival would like to present a Special Award to the late Kim Ji-Seok for his remarkable dedication and contribution in promoting Asian cinema.

Festival Jury Members

JAFF



Heri Pemad

Heri Pemad lahir di Sukoharjo, 12 April 1976. Ia lulus dari Program Studi Seni Lukis, Jurusan Seni Murni, ISI Yogyakarta. Ia telah aktif berpameran, baik di Indonesia maupun di luar negeri, sejak masih kuliah hingga tahun 2005. Ia pernah menyelenggarakan pameran tunggal tahun 2001 di Gelaran Budaya, Yogyakarta. Ia memenangkan penghargaan Cat Air Terbaik di ISI Yogyakarta tahun 2007 dan Nokia Art Award Asia Pacific tahun 2009. Kariernya di pameran seni diawali dengan menjadi panitia sejak masih menjadi mahasiswa pada tahun 1998, setelahnya ia merintis pameran seni secara serius sejak tahun 2001. Tahun 2003, ia menyatakan diri sebagai seorang manajer seni, lalu mendirikan manajemen seni di tahun berikutnya. Ia diundang untuk mempresentasikan kerja manajemen seninya di BBKL, Vaduz, Liechtenstein, Eropa pada tahun 2008. Ia juga aktif menghadiri sejumlah pameran seni di luar Indonesia seperti CIGE Beijing, Shanghai Biennale, Guangzhou Triennial, Shanghai Art Fair, Biennale of Sydney, Melbourne Art Fair, Singapore Biennale, ART HK, dan Art Paris. Selain menghidupi karier di dunia kesenian, ia juga menjadi salah satu penyelenggara proyek seni Angkasa Pura II di Terminal 3 (Ultimate) Bandara Soekarno-Hatta.

Heri Pemad was born in Sukoharjo, on 12 April 1976. He graduated from Painting Study Program, Department of Fine Arts at ISI Yogyakarta. He has actively exhibited his works both in Indonesia and abroad since he was in college until 2005. He had a solo exhibition in 2001 at Gelaran Budaya, Yogyakarta. Won the Best Water Paint award in 1997 at ISI Yogyakarta, he earned another award from Nokia Art Award Asia Pacific in 1999. He began his career in art exhibition as a committee member when he was a student in 1998, afterwards, he seriously pioneered a fine art exhibition in 2001. In 2003, he declared himself as an art manager, and in the following year founded an art management. He was invited to present his art management work at BBKL, Vaduz, Liechtenstein, Europe in 2008. Moreover, he has been actively attending art exhibitions abroad, such as CIGE Beijing, Shanghai Biennale, Guangzhou Triennial, Shanghai Art Fair, Biennale of Sydney, Melbourne Art Fair, Singapore Biennale, ART HK, and Art Paris. Other than his career in art scene, he is a co-organizer of Angkasa Pura II art project at Soekarno-Hatta International Aiport Terminal 3 (Ultimate).



Mira Lesmana

Mira Lesmana lahir di Jakarta tahun 1964. Ia mengambil konsentrasi Penyutradaraan Film di Institut Kesenian Jakarta (IKJ), namun mendapatkan gelarannya dari bidang Produksi Film. Cintanya pada perfilman Indonesia tidak diragukan lagi. Tekadnya untuk membangkitkan industri film Indonesia terwujud saat ia berkolaborasi dengan Riri Riza, Nan Achnas, dan Rizal Mantovani dalam penulisan, penyutradaraan, dan produksi film monumental *Kuldesak*. Film ini rilis pada tahun 1998, saat industri perfilman Indonesia diterpa krisis. Mira mengukir sejarah bukan hanya karena keberhasilan film tersebut, melainkan juga karena cerita penting di balik proses pembuatan. Ia seolah menyulut kembali gairah

Mira Lesmana was born in Jakarta in 1964. She majored in Film Directing Jakarta Institute of Arts (IKJ), but then graduated from the Department of Film Production. Mira's love of Indonesian cinema is undeniable. Her determination to turn back Indonesian movie industry came true when she collaborated with Riri Riza, Nan Achnas, and Rizal Mantovani, together writing, directing, and producing *Kuldesak* monumental movie. The film was released in 1998, when Indonesian film industry was hit by crisis. She made history not only because of its success, but also because the important story behind the making. Mira seemed to re-ignite the passion of Indonesian cinema industry when

industri perfilman Indonesia setelah sukses memproduksi *Petualangan Sherina* (2000) dan *Ada Apa dengan Cinta?* (2002). Kedua film ini mendominasi *box office* Indonesia serta mengundang kembali generasi muda Indonesia untuk datang ke bioskop untuk menonton film anak. Pada tahun 2008 dan 2009, Mira memproduseri *Laskar Pelangi* dan *Sang Pemimpi* yang meraih sukses komersial meskipun dibintangi oleh para aktor yang belum dikenal oleh publik. Bahkan *Laskar Pelangi*, yang ditayangkan dalam sesi Panorama Berlinale Film Festival tahun 2009, juga tercatat sebagai film *box office* Indonesia dengan jumlah penonton terbanyak dalam satu dekade. Film terbaru Mira yang rilis pada tahun 2016 berjudul *Athirah*; versi internasionalnya berjudul *Emma' (Mother)* dan telah diputar pada sejumlah festival film internasional di Vancouver, Busan, dan Tokyo. *Athirah* juga memenangkan enam penghargaan dalam Festival Film Indonesia 2016, salah satunya kategori Film Bioskop Terbaik.

successfully producing *Petualangan Sherina* (2000) and *Ada Apa dengan Cinta?* (2002). Both films dominated the box office, inviting the return of Indonesia's young generation to the cinema to watch children's film production. In 2008 and 2009, Mira produced the film *Laskar Pelangi* and *Sang Pemimpi* that regained commercial success despite starring a number of faces the society had not known. Even *Laskar Pelangi*, aired at the Panorama sessions of Berlinale Film Festival in 2009, is also recorded as Indonesia's box office movie with the highest number of viewers in the country during the decade. *Athirah* was Mira's latest movie released in 2016. Its international version entitled *Emma'* (*Mother*) and has been screened in a number of international film festivals in Vancouver, Busan, and Tokyo. *Athirah* also won six awards from the 2016 Indonesian Film Festival, including the Best Film of the Year.



Tony Rayns

Tony Rayns adalah seorang sutradara, kritikus, dan programmer festival film yang tinggal di London. Ia memiliki ketertarikan khusus pada film-film Asia Timur. Ia menulis sejumlah artikel untuk beberapa terbitan berkala seperti *Sight & Sound*, *Cinema Scope*, *Film Comment*, dan *Artforum*, serta menulis buku dengan topik perfilman Korea, Cina, dan Jepang. Ia menyutradarai film dokumenter *The Jang Sun-Woo Variations* (2001) dan belakangan menunjukkan minatnya pada film Asia Timur dengan menerbitkan buku tentang karya Wang Ji-wi dalam *Hwa Jae-yun* (2000). Tony Rayns bekerja sebagai *programmer* di Vancouver International Film Festival sejak tahun 1989 hingga 2016; ia menyeleksi film-film Asia Timur dan menyelenggarakan kompetisi untuk Dragon & Tiger Awards dalam festival tersebut selama 20 tahun. Ia juga turut membidani lahirnya Busan International Film Festival pertama pada tahun 1996 dan melanjutkan kerjanya di festival tersebut sebagai Penasihat Festival. Ia dianugerahi Kawata Awards di Jepang pada tahun 2004, menerima penghargaan dari Kementerian Luar Negeri Jepang tahun 2008, dan dikenal karena kontribusinya dalam perfilman Asia Timur.

Tony Rayns is a London-based director, critic, and film festival programmer who has a deep interest in East Asian cinema. He has written articles on periodicals such as *Sight & Sound*, *Cinema Scope*, *Film Comment*, and *Artforum*; he has also written books on Korean, Chinese, and Japanese movies. He directed the documentary film *The Jang Sun-Woo Variations* (2001) and recently showed a love affair for East Asian films by publishing a book on Wang Ji-wi's works on *Hwa Jae-yun* (2000). Tony Rayns worked as a programmer for the Vancouver International Film Festival from 1989 to 2016; he has selected East Asian films and led the competition for the Dragons & Tigers Awards at the Vancouver International Film Festival for 20 years. He helped launching the 1st Busan International Film Festival, which started in 1996, and has continued to lead the Busan International Film Festival as a Festival Advisor. He received the Kawata Awards in Japan in 2004 and another award from the Ministry of Foreign Affairs of Japan in 2008; he was recognized for his contributions to East Asian films.



Lisabona Rahman

Lisabona Rahman memulai kariernya sebagai kritikus film untuk The Jakarta Post edisi Minggu sejak tahun 2005 hingga 2007. Selanjutnya ia mendirikan dan menjadi *programmer* di kineforum Dewan Kesenian Jakarta, bioskop Indonesia pertama yang menawarkan beragam program seputar film, sejak tahun 2006 hingga 2011. Sejak tahun 2011, ia mengkhususkan diri untuk kerja preservasi dan kurasi gambar bergerak.

Lisabona Rahman started out as a film critic, writing for The Jakarta Post's Sunday edition between 2005-2007. She then went to work as the founder and programmer of Indonesia's first dedicated programmed cinema, kineforum Jakarta Arts Council, between 2006-2011. Since 2011 she has been specializing in moving image preservation and curatorial.



Maxine Williamson

Setelah lebih dari dua dekade bergelut di dunia perfilman, Maxine mendirikan kompetisi Asia Pacific Screen Awards pada tahun 2007 dan menjadi Direktur Artistik/Direktur Film hingga perhelatan yang ke-10 di tahun 2016. Ia menjadi produser konten kreatif dalam serial dokumenter *Scene by Scene* yang diputar setiap tahun di CNN International. Pada tahun 2017 ia menjadi konsultan untuk APSA Academy dan Direktur Brisbane International Film Festival. Sebelumnya, ia menjabat sebagai Direktur Brisbane Asia Pacific Film Festival sejak tahun 2014 hingga 2016. Maxine adalah seorang sarjana di bidang produksi film dan televisi, diundang sebagai juri untuk berbagai kompetisi internasional, dan kini menjadi anggota dari: APSA Academy, APSA International Nominations Rotating Council, tim seleksi nominasi APSA Documentary, NETPAC, dan APN (Asia Producers' Network).

Over two decades in film, Maxine established the Asia Pacific Screen Awards competition in 2007, and was the Artistic Director/Film Director finishing on its 10th anniversary in 2016. She was the creative content producer on the documentary series *Scene by Scene* broadcast yearly on CNN International. The year 2017 sees her move to consulting with the APSA Academy and directing the Brisbane International Film Festival. Previously, she directed the Brisbane Asia Pacific Film Festival from 2014-2016. Maxine has served on numerous international juries, holds a BA in film and TV production, and is a member of: APSA Academy, APSA International Nominations Rotating Council, APSA Documentary nominee selection, NETPAC, and APN (Asia Producers' Network).



Nick Deocampo

Nick Deocampo adalah seorang pembuat film penerima beragam penghargaan, sejarawan film, dan aktivis literasi film. Ia juga seorang guru besar madya di UP Film Institute, University of the Philippines Diliman, dan Direktur Center for New Cinema. Ia lulus *cum laude* dengan gelar sarjana Teater dari University of Philippines; belajar pembuatan film di Paris sebagai penerima beasiswa Pemerintah Prancis; dan mendapatkan gelar master dalam Kajian Film dari New York University (NYU) sebagai penerima beasiswa Fulbright. Banyaknya yang mengulas perfilman Filipina membuat Nick menerima National Book Awards dari Manila Critics Circle sebanyak tiga kali. Film dokumenternya memenangkan penghargaan dalam banyak festival film internasional; dan Nick sendiri menerima hibah penelitian dari berbagai lembaga pendanaan. Ia adalah mahasiswa magang di NYU, seniman residensi di Walker Art Center Minneapolis, dan terpilih sebagai Chancellor's Most Distinguished Lecturer (Dosen Paling Terkemuka Chancellor) di University of California, Irvine. Selain menjadi anggota NETPAC, Nick menjadi juri dalam banyak festival film internasional, termasuk untuk kategori Teddy dalam Berlin International Film Festival.

Nick Deocampo is a multi-awarded documentary filmmaker, film historian, and film literacy advocate. He is an associate professor at UP Film Institute, University of the Philippines-Diliman, and Director of Center for New Cinema. He graduated *cum laude* with a bachelor's degree in Theater Arts at the University of the Philippines; studied filmmaking in Paris as a French Government scholar; and took his Master of Arts degree in Cinema Studies at New York University (NYU) as Fulbright scholar. He received the Manila Critics Circle's National Book Awards for his books on Philippine cinema three times. He won awards from international film festivals for his documentaries and received research grants from different funding institutions. He was a scholar-in-residence at NYU, an artist-in-residence at Walkers Art Center in Minneapolis, and the Chancellors' Most Distinguished Lecturer at University of California, Irvine. He served as jury member in numerous international film festivals including the Teddy section of the Berlin International Film Festival. He is a member of NETPAC.





Ayu Diah Cempaka

Ayu Diah Cempaka adalah lulusan Sastra Prancis Universitas Gadjah Mada. Ia pernah menjadi partisipan dalam lokakarya "Mari Menulis" yang diselenggarakan oleh Festival Film Solo dan Cinema Poetica pada tahun 2014, serta dalam Film Criticism Collective Workshop dengan penyelenggara Japan Foundation Asia Center dan Salamindanaw Film Festival di Filipina pada tahun 2016. Selain menjadi anggota tim program Festival Film Dokumenter (FFD), ia juga mengorganisasi kegiatan pemutaran film dan diskusi di Taman Baca Kesiman, Denpasar, Bali.

Ayu Diah Cempaka, completed her study in French Literature Department at Gadjah Mada University. She joined "Mari Menulis" workshop organized by the Festival Film Solo and Cinema Poetica in 2014 and the Film Criticism Collective Workshop of the Japan Foundation Asia Center and Salamindanaw Film Festival in the Philippines in 2016. Other than working as a member of program team in Festival Film Dokumenter (FFD—Yogyakarta Documentary Film Festival), she also hosts film screenings and discussions at Taman Baca Kesiman, Denpasar, Bali.



Elara Karla

Elara lahir dan besar di Solo. Setelah lulus dari Program Studi Televisi dan Film Institut Seni Indonesia (ISI) Surakarta pada tahun 2010, ia bekerja sebagai dosen. Sembari mengajar, ia juga terlibat dalam sejumlah produksi film, iklan, dan kegiatan kebudayaan. Selain itu, ia juga pernah menjadi pengajar di Program Studi Broadcasting di Politeknik Negeri Malang. Pada tahun 2012, Elara melanjutkan studi S2 di ISI Surakarta, lalu menjadi dosen di Universitas Jember hingga tahun 2016. Saat ini, Elara tinggal di Semarang bersama suami dan anaknya; untuk sementara ia memilih fokus pada tugas-tugas rumah tangga sembari memuaskan hobinya menonton film.

Elara was born and raised in Solo. She worked as a lecturer after completing her bachelor's degree in Television and Film Program of the Indonesian Institute of Arts (ISI) Surakarta in 2010. Other than lecturing, she was also engaged in several film productions, commercials, events culture, and was once a tutor at the Broadcasting Program of the State Polytechnic of Malang. In 2012 Elara received an opportunity to continue her studies at ISI Surakarta and then became a lecturer at the University of Jember until 2016. Currently, Elara domiciles in Semarang with her husband and baby, temporarily focusing on domestic duties as well as satisfying her hobby of watching movies.



Rima Mariana Oentoe

Rima lahir di Jakarta, 3 Juni 1983. Ia menempuh studi di Fakultas Seni Rupa dan Desain (FSRD) Institut Teknologi Bandung (ITB). Ia mengawali kariernya di industri hiburan pada tahun 2006 dan mulai fokus pada kerja penyutradaraan sejak 2010. Ia menjadi ko-sutradara dalam banyak video klip musik pada tahun 2010-2012, di antaranya *Separuh Aku* (Noah), *Jangan Pergi* (D'Masiv), *Ku Ingin Selamanya* (Ungu), *Pergilah Kau* (Sherina), dan lain-lain. Ia sendiri kemudian menyutradarai video-video musik berikut: *Perjalanan Tak Tergantikan* (The Rain), *Bukan untuk Sembarang Hati* (She), *Apalah Arti Cinta* (She), *Joni Rock & Roll* (Ello), *Sorry Abis* (Ello), *Hasrat Cinta* (Lala Karmela), *Dare to Forgive* (Lala Karmela), *Digosok Makin Sip* (REAL), *Eyoo* (REAL), dan *Tak Sempurna* (Once Mekel). Saat ini ia bekerja dalam bidang konten digital, serial web, profil perusahaan, produk mode, kosmetik, dan profil pemerintahan. Ia juga pernah menjadi juri dalam Festival Film Kopi untuk kategori fiksi.

Born in Jakarta, 3 June 1983. She attended the Faculty of Visual Arts and Design (FSRD) at Bandung Institute of Technology. She started her career in entertainment industry in 2006 and began focusing on being a director in 2010. She co-directed many music video clips between 2010-2012, such as *Separuh Aku* (Noah), *Jangan Pergi* (D'Masiv), *Ku Ingin Selamanya* (Ungu), *Pergilah Kau* (Sherina), etc. As a director, she produced the following music videos: *Perjalanan Tak Tergantikan* (The Rain), *Bukan untuk Sembarang Hati* (She), *Apalah Arti Cinta* (She), *Joni Rock & Roll* (Ello), *Sorry Abis* (Ello), *Hasrat Cinta* (Lala Karmela), *Dare to Forgive* (Lala Karmela), *Digosok Makin Sip* (REAL), *Eyoo* (REAL), and *Tak Sempurna* (Once Mekel). Currently, she holds diverse clients among digital content, web series, company profile, fashion products, makeup, and government profiles. She was once a jury member at Festival Film Kopi in the category of fiction.

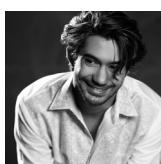




Anocha Suwichakornpong

Anocha Suwichakornpong adalah seorang sutradara dan produser film asal Thailand. Film panjang pertamanya, *Mundane History*, memenangkan banyak penghargaan termasuk Tiger Award di Rotterdam. Film panjangnya yang kedua, *By the Time It Gets Dark*, mendapatkan dukungan pendanaan dari Kementerian Kebudayaan Thailand, Hubert Bals Fund, Prince Claus Fund, dan Doha Film Institute. Film ini ditayangkan pertama kali dalam sesi Internal Competition (Kompetisi Internasional) Locarno International Film Festival dan saat ini tengah berkelana ke jejaring festival lainnya. Karya ini telah mendapatkan tawaran distribusi di Inggris, Amerika Serikat, Kanada, dan Prancis. Anocha juga telah memproduksi beberapa film, yakni *In April the Following Year, There was a Fire* (sutradara: Wichanon Somumjarn), *Concrete Clouds* (sutradara: Lee Chatametikool), dan *How to Win at Checkers (Every Time)* (sutradara: Josh Kim). Tahun 2017, Anocha dan Visra Vichit-Vadakan mendirikan Purin Pictures, sebuah prakarsa untuk mendukung perfilman independen di Asia Tenggara.

Anocha Suwichakornpong is a film director and producer from Thailand. Her first feature, *Mundane History*, won numerous awards including the Tiger Award at Rotterdam. Her second feature, *By the Time It Gets Dark*, which received financial support from the Ministry of Culture of Thailand, the Hubert Bals Fund, Prince Claus Fund, and Doha Film Institute, world premiered in the International Competition at Locarno International Film Festival and is currently touring the festival circuit. The film has received distribution deals in UK, US, Canada, and France. Also active as a producer, Anocha has produced *In April the Following Year, There was a Fire* (dir.: Wichanon Somumjarn), *Concrete Clouds* (dir.: Lee Chatametikool), and *How to Win at Checkers (Every Time)* (dir.: Josh Kim). In 2017, Anocha together with Visra Vichit-Vadakan founded Purin Pictures, an initiative that supports independent cinema in Southeast Asia.



Reza Rahadian

Reza Rahadian lahir di Jakarta, 5 Maret 1987. Ia dikenal sebagai model dan aktor. Hingga kini, Reza telah membintangi puluhan film dan berhasil memenangkan banyak penghargaan bergengsi. Ia mengawali kariernya setelah memenangkan pemilihan Top Guest Aneka Yess! tahun 2004. Debut keaktorannya di layar lebar adalah dalam *Film Horor* (2007) dan *Pulau Hantu 2* (2008). Setelah film dengan suasana horor, Reza membuktikan kualitas aktingnya dalam *Perempuan Berkalung Sorban* (2009). Selepas memainkan peran dengan temperamen keras, ia

Reza Rahadian, known as a model and actor, was born in Jakarta on 5 March 1987. Until now, Reza has starred in dozens of film titles and successfully won many prestigious awards. Reza started his career when winning the selection of Top Guest Aneka Yess! in 2004. His acting debut on the big screen was at *Film Horor* (2007) and *Pulau Hantu 2* (2008). From the film with shades of horror, Reza started to prove the quality of his acting on *Perempuan Berkalung Sorban* (2009). After playing hard temperament, Reza had tried comedy in *Kirun + Adul* (2009). He tried to play different

mencoba genre komedi dalam *Kirun + Adul* (2009). Ia mencoba memerankan beragam karakter dalam setiap proyek film selanjutnya, misalnya dalam *Hari untuk Amanda* (2009) dan *Queen Bee* (2009). Aktingnya dalam *Emak Ingin Naik Haji* amat bersinar sehingga namanya disandingkan dengan para aktor senior. Dalam ajang Festival Film Indonesia (FFI) 2009, ia memenangkan penghargaan Pemeran Pendukung Pria Terbaik atas perannya dalam *Perempuan Berkalung Sorban*. Pada ajang FFI tahun berikutnya, Reza berhasil memenangkan penghargaan Pemeran Pria Utama Terbaik atas perannya dalam *3 Hati 2 Dunia 1 Cinta*.

characters in every movie, as in the films *Hari untuk Amanda* (2009) and *Queen Bee* (2009). His act in *Emak Ingin Naik Haji* is increasingly shining, his name can also be equated with the senior players. Proven in the arena of FFI 2009, he won Pemeran Pendukung Pria Terbaik (Best Male Supporting Actor) title for his role in *Perempuan Berkalung Sorban*. Reza successfully won a brilliant achievement in the field of cinema in Indonesia Film Festival 2010 as Pemeran Pria Utama Terbaik (Best Actor) through the film 3 *Hati 2 Dunia 1 Cinta*.



Wregas Bhanuteja

Wregas Bhanuteja lahir di Jakarta, 20 Oktober 1992. Ia dibesarkan dan mengenal film untuk pertama kalinya di Yogyakarta. Wregas adalah lulusan tahun 2014 Fakultas Film dan Televisi Institut Kesenian Jakarta dengan konsentrasi penyutradaraan film. Tugas akhir kuliahnya berjudul *Lemantun* (2014), sebuah film yang bercerita tentang keluarganya. Film pendeknya yang berjudul *Lembusura* (2014) menjadi debutnya dalam festival film internasional, kala itu diputar di Berlin International Film Festival ke-65. Ia juga terlibat dalam produksi film layar lebar *Ada Apa dengan Cinta? 2* sebagai Sutradara Video Belakang Layar & Promosi. Saat ini, ia aktif membuat film pendek. *Prenjak* (*In the Year of Monkey*) adalah film terbarunya yang memenangkan penghargaan Best Short Film (Film Pendek Terbaik) dalam 55th Semaine de la Critique Cannes Film Festival 2016.

Wregas Bhanuteja was born in Jakarta on 20 October 1992. He grew up and had his first encounter with the world of cinema in Yogyakarta. Studying at the Faculty of Film and Television Jakarta Institute of Arts, majoring in film directors, he graduated in 2014 with a final project titled *Lemantun* (2014) which tells the story of his family. Another short film entitled *Lembusura* (2014) is his first debut in international film festival, precisely at the 65th Berlin International Film Festival. He was also involved in the production of widescreen movies *Ada Apa Dengan Cinta? 2* as Behind the Scene & Promotional Video Director. Now he keeps actively making short film. *Prenjak* (*In the Year of Monkey*) is his new short film winning the Best Short Film award at 55th Semaine de la Critique Cannes Film Festival 2016.



Gertjan Zuilhof

Gertjan Zuilhof lahir di tahun 1955, saat musik *rock and roll* mulai melesat. Ia memulai kariernya dengan menggambar kartun untuk majalah SMA dan kemungkinan akan mengakhiri kariernya seperti itu juga. Ia bekerja sebagai sejarawan seni, kritikus film, dan *programmer* festival film. Untuk International Film Festival Rotterdam, ia mengerjakan beberapa proyek di Asia dan Afrika, seperti *Forget Africa*. Selain membuat beberapa program film, ia juga menggelar pamerannya sendiri. Proyek terbarunya adalah kolaborasi dengan para seniman dan sineas asal Birma/Myanmar. Hampir sepanjang hidupnya, Zuilhof bekerja untuk International Film Festival Rotterdam, tetapi saat ini ia menjadi *programmer* dan kurator independen. Sebagai *programmer* untuk Asia Tenggara, ia bolak-balik mengunjungi Indonesia dalam satu dasawarsa terakhir. Ia gemar membuat gambar-gambar yang aneh. Pada tahun 2012, ia memamerkan beberapa gambarnya di Rumata' Artspace, Makassar. Pada Festival tahun lalu, ia membuat sebuah gambar besar di dinding Taman Budaya Yogyakarta yang terinspirasi oleh pasar hewan setempat.



Kim Young Woo

Kim Young Woo ialah seorang kurator film, serta *programmer* dan konsultan festival film. Kim Young Woo kuliah di Jurusan Komunikasi Massa dan Seni Rupa & Televisi di Rutgers, The State University of New Jersey, AS. Sekembalinya ke Korea, ia mulai bekerja dan menjadi konsultan untuk beberapa festival film di Korea sebagai *programmer*, seperti dalam Chungmuro International Film Festival, Green Film Festival di Seoul, dan Seoul Architecture & Design Film Festival. Sejak 2004, ia tergabung dalam komite seleksi Busan International

Festival Jury Members
JAFF Indonesian Film Awards

Gertjan Zuilhof was born in 1955, the year when rock and roll music really took off. He started his career by drawing cartoons for high school magazine and maybe somehow he will end his career by drawing cartoons too. He worked as an art historian, film critic, and film festival programmer. For the International Film Festival Rotterdam, he did several projects in Asia and Africa like *Forget Africa*. Apart from making film programs, he developed his own exhibition. His most recent one was with artists and filmmakers from Burma/Myanmar. Zuilhof worked for the International Film Festival Rotterdam for almost a lifetime, but is an independent programmer and curator at the moment. As a programmer for Southeast Asia he visited Indonesia many times in the last decade. He loves to make strange drawings. In 2012 he showed a number of them in Rumata' Artspace, Makassar. During the last Festival in Yogyakarta he made a pretty big wall drawing in Taman Budaya Yogyakarta inspired by the local animal market.

Kim Young Woo is a film curator, programmer, and festival consultant. Kim Young Woo studied Mass Communications and Visual Arts & TV at Rutgers, the State University of New Jersey, USA. Upon returning Korea, he started working and consulting for several film festivals in Korea as a programmer, such as Chungmuro International Film Festival, Green Film Festival in Seoul, and Seoul Architecture & Design Film Festival. Since 2014, he joined the selection committee of Busan International Film Festival as a programmer in charge of Asian cinema. He has been

Film Festival sebagai *programmer* untuk bagian sinema Asia. Selain itu, ia juga menjadi anggota komite seleksi Asian Cinema Fund (ACF) dan Asian Network of Documentary (AND) Fund, dan Asian Project Market (APM). Kim Young Woo juga bekerja bersama kelompok perfilman independen Korea, serta menjadi anggota dari Association of Korean Independent Film & Video dan anggota dewan Seoul Independent Film Festival.

a member of the selection committee of Asian Cinema Fund (ACF) and Asian Network of Documentary (AND) Fund, and involving in Asian Project Market (APM) as well. Working closely with Korean independent cinema groups, he has been a member of the Association of Korean Independent Film & Video, and also a board member of Seoul Independent Film Festival.



Maggie Lee

Maggie Lee adalah Kepala Kritikus Film Asia dalam Variety, sebuah majalah film Amerika. Lee bergabung di Variety pada tahun 2012 setelah sebelumnya bekerja sebagai kepala kritikus bagian Asia di Hollywood Reporter (2007–2012). Sejak 2002, ia tinggal dan bekerja di Jepang; awalnya bekerja sebagai manajer proyek dan *programmer* untuk Short Shorts Film Festival & Asia, kemudian sebagai konsultan program di Tokyo Film Festival dan saat ini juga di Vancouver Film Festival. Ia juga pernah bekerja sebagai kurator dan editor di Hong Kong International Film Festival, Hong Kong Film Archive, dan Cinematheque National Museum of Singapore. Melalui lokakarya film, ia membimbing para kritikus dan sutradara muda. Pada tahun 2010, ia menerima penghargaan dari Busan International Film Festival dan Korean Film Press Assn. atas kontribusinya pada perfilman Korea.

Maggie Lee is the Chief Asia Film Critic for American film publication, Variety. Lee joined Variety in 2012 after serving as the Asia chief critic for the Hollywood Reporter (2007–2012). Since 2002, she has been living and working in Japan, first as the project manager and programmer for Short Shorts Film Festival & Asia, then as a programming consultant for Tokyo Film Festival. She is also the programming consultant for Vancouver Film Festival. As curator and editor, she has worked with the Hong Kong International Film Festival, the Hong Kong Film Archive, and Cinematheque National Museum of Singapore. She also mentors young critics and directors at film workshops. In 2010, she received an award from the Busan International Film Festival and Korean Film Press Assn. for her contribution to Korean cinema.





Meiske Taurisia

Meiske Taurisia memasuki bisnis perfilman pada tahun 2004 dan tahun 2007 turut mendirikan babibutafilm yang memproduksi film-film independen Indonesia yang sangat provokatif dan menantang kebijakan sensor negara, sehingga tidak pernah diputar di bioskop komersial. Beberapa film tersebut berjudul *Blind Pig who Wants to Fly* (2008, Fipresci Award), *Postcards from the Zoo* (2012, Berlinale), *Rocket Rain* (2013, Karlovy Vary). Tahun 2015, ia merilis tiga film pendek berjudul *The Fox Exploits the Tiger's Might* (Cannes), *Following Diana* (Toronto I), *Love Story Not* (Busan). Tahun 2016, film dokumenternya yang berjudul *Cuts* diputar untuk pertama kali di IDFA. Tahun 2013, ia memprakarsai berdirinya Kolektif, sebuah platform distribusi film yang mempromosikan karya independen. Bersama Edwin, tahun 2015, ia mendirikan Kinosaurus, sebuah tempat pemutaran *art house* (untuk memutar film-film *art house*) dengan fokus mempromosikan film dan keragamannya kepada publik secara umum. Tahun 2016, bersama Muhammad Zaidy, ia mendirikan Palari Films; rumah produksi ini telah mengerjakan *Posesif* (2017, tahap pascaproduksi) dan *Vengeance is Mine, All Others Pay Cash* melalui Asian Project Market (APM) 2016 yang memenangkan Busan Award sebagai proyek paling menjanjikan. Kedua karya tersebut disutradarai oleh Edwin. Palari Films berupaya untuk memproduksi film yang berkualitas dan sekaligus merilisnya di bioskop komersial.

Meiske Taurisia entered film business in 2004, and co-founded babibutafilm in 2007 which produced highly provoking independent films in Indonesia that challenged local censorship; therefore these films were never screened at commercial theater. The titles are *Blind Pig who Wants to Fly* (2008, Fipresci Award), *Postcards from the Zoo* (2012, Berlinale), *Rocket Rain* (2013, Karlovy Vary). In 2015, she produced three short films entitled *The Fox Exploits the Tiger's Might* (Cannes), *Following Diana* (Toronto I), *Love Story Not* (Busan). In 2016 she produced a documentary film titled *Cuts*, premiered at IDFA. In 2013 she initiated Kolektif, a film distribution platform that promotes independent film. In 2015, together with Edwin, she established Kinosaurus, an art house cinema that focuses on promoting film and its diversity for public in general. In 2016 she established Palari Films together with Muhammad Zaidy, and produced *Possessive* (2017, in post-production) and *Vengeance is Mine, All Others Pay Cash* at APM 2016 that won the Busan Award for the most promising project; both are directed by Edwin. Palari Films strives to produce quality films and at the same time releases them in commercial theater.



Kan Lumé

Sebagai salah satu sineas generasi baru Singapura yang paling produktif, Kan Lumé telah dua kali memenangkan NETPAC Award kategori Film Asia Terbaik. Saat ini ia menjadi dosen pembuatan film di Multimedia University, Malaysia.

One of the most prolific of Singapore's new generation filmmakers, Kan Lumé is a two-time winner of the NETPAC Award for Best Asian Film. He currently teaches filmmaking at Multimedia University in Malaysia.



Mouly Surya

Mouly Surya adalah seorang penulis skenario dan sutradara. *Marlina Si Pembunuh dalam Empat Babak* adalah film ketiganya yang terseleksi dalam Director's Fortnight Cannes Film Festival 2017.

Mouly Surya is a scriptwriter and director. *Marlina the Murderer in Four Acts* is her third film selected in Cannes Film Festival 2017 Director's Fortnight.



AWARDS

GOLDEN HANOMAN AWARD

Penghargaan ini diberikan kepada film Asia terbaik pertama melalui penjurian dalam program Asian Feature.

The Golden Hanoman Awards is the prize for the Best Asian Film chosen from Asia Feature program.

SILVER HANOMAN AWARD

Penghargaan ini akan diberikan kepada film Asia terbaik kedua dari program Asia Feature.

The Second Best Asian Film from Asian Feature program will get The Silver Hanoman.

NETPAC AWARD

Diberikan oleh Network for the Promotion of Asian Cinema (NETPAC) sebagai bentuk apresiasi terhadap karya sutradara Asia yang memberikan kontribusi sinematik yang dinilai penting bagi gerakan sinema baru Asia.

A film by Asian director who shows important contributions to the new Asian cinema movement will get the NETPAC Award from Network for the Promotion of Asian Cinema (NETPAC).

GEBER AWARD

Merupakan penghargaan yang diberikan kepada film Asia yang dipilih oleh perwakilan komunitas film dari berbagai kota di Indonesia, baik oleh komunitas pembuat film maupun kineklub.

The representatives of Independent Film Communities, from film maker communities to cine clubs, from all over Indonesia will choose a favorite Asian film that will brings Geber Awards home.

BLENCONG AWARD

Penghargaan yang diberikan juri bagi film pendek Asia terbaik dari program Light of Asia. Tahun ini kami menggunakan perspektif baru dengan berbagai latar belakang untuk menentukan film terbaik.

The best Asian short from Light of Asia programme will get Blencong Awards by juries. This year, we find a new perspective involving people from different backgrounds to choose their own best films.

AWARDS

JOGJA FILM STUDENT AWARD

Dipersembahkan oleh Jogja Film Academy bekerjasama dengan ISI Media Rekam Yogyakarta, MMTC, AMIKOM, AKINDO, AKRB, Universitas Muhammadiyah Yogyakarta, dan UPN Yogyakarta penghargaan ini diberikan kepada film pendek terbaik yang dipilih oleh murid sekolah film di Yogyakarta.

Presented by Jogja Film Academy in collaboration with Recorded Media Arts of ISI Yogyakarta, MMTC, AMIKOM, AKINDO, AKRB, Universitas Muhammadiyah Yogyakarta, and UPN Yogyakarta this award is dedicated to the best short film chosen by students of film schools in Jogjakarta.

JAFF INDONESIAN SCREEN AWARDS

Penghargaan ini dipersembahkan untuk film pendek dan panjang Indonesia dari para sutradara mapan serta talenta muda yang tengah naik daun—mereka yang menjadi masa depan sinema Indonesia. Film terpilih adalah karya dengan negara asal produksi Indonesia. Film-film tersebut berkompetisi dalam nominasi Film Terbaik, Sutradara Terbaik, Penulis Naskah Terbaik, Pemeran Terbaik, dan Sinematografi Terbaik.

The awards dedicated to Indonesian Shorts & Features by the already established directors and up and coming young talent who hold the future of Indonesian cinema. For film with Indonesia as the origin country of production, all films are eligible to be nominated to Best Film, Best Director, Best Scriptwriter, Best Actors, and Best Cinematography.

TBY | FRI 1 DEC | 19.00-21.00
TBY | WED 6 DEC | 19.00-21.00

OPENING FILM



Fiction

Nyai

Garin Nugroho | 90 minutes | 2016 | Indonesia

Sebuah kisah yang diceritakan selama 90 menit. Berlatar masa penjajahan Belanda tahun 1927, seorang perempuan cantik hidup persama suami Belandanya yang sudah tua dan sakit-sakitan. Perempuan ini kehilangan namanya, dan dipanggil Nyai, yang berarti wanita simpanan. Ia mulai menyadari bahwa ia seolah hidup dalam penjara, sementara dia harus menghadapi banyaknya orang yang mengunjungi rumahnya ketika suaminya yang sakit berulang tahun. Kehidupan Nyai saat mengurus suaminya menjadi sebuah drama kesendirian tentang keberadannya di dunia, dengan hidup yang telah direbut paksa darinya.

A story told in 90 minutes realtime. Set in Indonesia's Dutch colonial era, in 1927, a young and beautiful woman lives with her sick and aged Dutch husband. The woman has lost her own name and is instead called Nyai, which means a foreigner's mistress, and realizes that she is living in a kind of prison, while she deals with loads of visitors to her residence during the birthday of her sick husband. Nyai's life while caring for her husband becomes a drama of solitude on her position in life, all aspects of which have been forcefully taken away from her.

Director

Garin Nugroho lahir di Yogyakarta, Indonesia, tanggal 6 Juni 1961. Ia menyelesaikan studinya di akademi film di Jakarta tahun 1985. Debut filminya *Cinta dalam Sepotong Roti* (*Love in a Slice of Bread*, 1991) masuk dalam enam nominasi Piala Citra (Sutradara Terbaik, Film Terbaik, Penyunting Gambar Terbaik, Penata Musik Terbaik, Pengarah Artistik Terbaik, dan Pengarah Sinematografi Terbaik) pada Festival Film Indonesia 1991. Garin terpilih sebagai Best Young Director (Sutradara Muda Terbaik) pada Asia Pacific International Film Festival di Seoul tahun 1992. Tahun 2005, Garin memutuskan untuk membuat film tentang budaya Jawa. Ia kemudian ditunjuk oleh pemerintah Austria untuk menggarap film peringatan hari lahir Mozart yang ke-250. Lahirlah *Opera Jawa*, film berdasarkan kisah Ramayana dan diproduksi oleh Simon Fields.



Garin Nugroho was born in Yogyakarta, on 6 June 1961 and completed his studies in 1985 at a film academy in Jakarta. Nugroho's debut film *Cinta dalam Sepotong Roti* (*Love in a Slice of Bread*, 1991) garnered six Citra Award nominations (Best Director, Best Movie, Best Editing, Best Music, Best Artistic Scenes, and Best Cinematography) at the 1991 Indonesian Film Festival. Nugroho was selected as the Best Young Director at the Asia Pacific International Film Festival in Seoul the following year. In 2005, Nugroho decided to make a film about Javanese culture. He was later commissioned by the government of Austria to make a film for the 250th Anniversary of Mozart's birth. The result is *Opera Jawa*, which was based on the legend Ramayana and produced by Simon Fields.

Contact

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CLOSING FILM



Fiction

Pop Aye

Kirsten Tan | 104 minutes | 2017 | Singapore

Secara kebetulan, seorang arsitek putus asa berpapasan dengan gajahnya yang telah lama hilang di jalanan Bangkok. Dengan senang hati, ia membawa gajahnya dalam perjalanan melintasi Thailand, untuk mencari peternakan tempat mereka pernah tumbuh bersama.

On a chance encounter, a disenchanted architect bumps into his long-lost elephant on the streets of Bangkok. Excited, he takes his elephant on a journey across Thailand, in search of the farm where they grew up together.

Director

Karya-karya Kirsten Tan telah diputar di berbagai festival film seperti di Singapura, Rotterdam, Toronto, dan Busan. Pernah disorot dalam program Ones to Watch CNN, ia telah menerima banyak penghargaan internasional, termasuk Best Southeast Asian Short Film (Film Pendek Asia Tenggara Terbaik) untuk filmnya yang berjudul *Dahdi* (2014) dan Best Director (Sutradara Terbaik) untuk filmnya yang berjudul *Fonzi* (2007) di Singapore International Film Festival. Debut film panjangnya, *Pop Aye*, digarap di Berlinale Talents dan TorinoFilmLab, yang sekaligus menjadi saksi Kirsten Tan memenangkan Production Award, Cannes Atelier, dan bahkan mendapat kesempatan premier dalam kategori kompetisi di Sundance Film Festival 2017.



Kirsten Tan's works have been screened at film festivals in Singapore, Rotterdam, Toronto, and Busan. Highlighted by CNN's Ones to Watch, she has received numerous international awards, including Best Southeast Asian Short Film for *Dahdi* (2014) and Best Director for *Fonzi* (2007) at the Singapore International Film Festival. Her debut feature, *Pop Aye*, was developed at Berlinale Talents and TorinoFilmLab where it won the Production Award, Cannes Atelier, and even premiered in the competition section at the 2017 Sundance Film Festival.

Contact

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Perspektif Sutradara: Identitas Artistik dan Komoditas Dagang

Ismail Basbeth

Membicarakan lahirnya sebuah karya tak pernah lepas dari perspektif para pembuatnya, terutama para sutradara. Dalam sebuah wawancara di website *Jurnal Footage* bersama JB Kristanto oleh Hafiz Rancajale (*), beliau mengatakan bahwa yang utama dari sumbangan seorang sutradara atau pengkarya adalah perspektif atau sudut pandang. Dengan jam terbang yang luar biasa panjang sebagai wartawan dan kritikus film di Indonesia, tentu pendapat J.B Kristanto dapat dipertanggungjawabkan. Saya sendiri, setelah melakukan berbagai macam eksperimentasi pembuatan film dalam 11 film pendek dan 5 film panjang dengan berbagai bentuk, tema, dan cerita selama kurun waktu 11 tahun terakhir (2006–2017), serta menonton dan menyeleksi banyak film sebagai pengarah program di Jogja-NETPAC Asian Film Festival selama 7 tahun terakhir (2006–2007 & 2013–2017), bersepakat atas pendapat tersebut dan mengaminiinya.

Cara kita melihat, mengolah, menerjemahkan, dan menggunakan banyak hal dalam kehidupan sehari-hari begitu berbeda; pada dasarnya manusia terlahir dengan cara dan cerita yang berbeda satu sama lain. Untuk sepenuhnya mampu memahami ‘siapa’ diri kita dan fungsi kita dalam konteks kekaryaan—baik film maupun seni—kita dituntut untuk memahami siapa diri kita dalam hidup sehari-hari: apa yang membuat kita nyaman apa yang tidak, apa yang kita sukai apa yang tidak, apa yang kita pedulikan apa yang tidak. Jawaban-jawaban sementara atas pertanyaan ini terus-menerus melibatkan kita dalam proses ‘menjadi’ manusia dan pengkarya dengan perspektif yang khas. Tumbuh kembang perspektif seorang pengkarya terkait langsung dengan kehidupan sehari-hari mereka, yang akan secara organik membantu melahirkan perspektif personal dalam karyanya, sekaligus dengan demikian

Director’s Perspective: Artistic Identity and Market Commodities

Talking about the emergence of a (film) work may not exclude the perspective of the maker, particularly the director. In an interview published in the website *Jurnal Footage* conducted by Hafiz Rancajale, JB Kristanto (*) stated that what is principal of a director or artist’s contribution is his/her own perspective. With abundant experiences of working as a film journalist and critic in Indonesia, his statement is surely reliable. After conducting different kinds of experiments in filmmaking through 11 shorts and 5 features—varying in terms of form, theme, and story—for the last 11 years (2006–2017), as well as watching and selecting plentiful films as the program director of Jogja-NETPAC Asian Film Festival for the last seven years (2006–2007 & 2013–2017), I admit and agree with JB Kristanto’s argument.

How we see, apprehend, interpret, and utilize things in everyday life are different one another; it is our nature as a human to have our individual and distinct stories. To completely understand ‘who’ we are and how we contribute in the context of creation of both film and art in general, we are required to understand who we are in everyday life: what comforts or discomforts us, what we like or dislike, what we care about or ignore. The ephemeral answers to these questions keep us involved in the process of “being” human and artist with certain distinguished perspectives. The growth of an artist’s perspective is closely related to the artist’s everyday life which will conduct a personal perspective in the art work in an organic manner. It will concurrently mark the existence of a local perspective of a certain territory.

A director possessing a personal perspective within his/her works can be confirmed of possessing a particular artistic identity as well. Such director, either working within

menjadi pijakan ataupun penanda perspektif kolektif wilayah tertentu.

Sutradara yang memiliki perspektif personal dalam karya-karyanya dapat dipastikan memiliki identitas artistik yang khas pula. Sutradara demikian, meskipun bekerja dalam kerangka industri bersama studio ataupun mandiri, biasanya tetap mampu memunculkan identitas artistiknya, disengaja maupun tidak. Sering kali bahkan, identitas artistik tersebut memiliki nilai sebagai komoditas dagang karena diminati oleh penonton luas di dunia yang terbuka pada berbagai macam kemungkinan; sebagai contoh: Abbas Kiarostami, Wong Kar-wai, Lav Diaz, Ang Lee, Apichatpong Weerasethakul, Wang Bing, Garin Nugroho, dan many others. Those names can certainly draw people's attention due to their films' typical and personal characteristics regardless of the fact that the films' admirers and viewers may not be equally plenty and wide.

Menariknya, semua sutradara yang disebutkan di atas memulai kariernya dan memiliki penonton di dunia karena festival film. Festival film, sebagai sebuah wadah perayaan film, cenderung memilih dan memposisikan dirinya bersama sutradara (atau film) yang memiliki identitas artistik yang menonjol dan diyakini mampu memengaruhi, menggeser, bahkan menggetarkan pasar film dunia yang didominasi oleh film-film produksi studio yang cenderung stagnan, formulaik, dan mementingkan perspektif bisnis daripada perspektif kebudayaan, pengalaman sinematik, dan cerita-cerita yang kuat dan penting.

Setelah proses uji coba yang dilakukan tahun lalu, per tahun ini kami resmi memisahkan program Asian Feature menjadi dua kategori penghargaan dengan tujuan yang sama: menangkap kemungkinan baru dan segar terkait identitas film Asia yang dinamis dan terus-menerus mengalami persinggungan dengan identitas lain, dan memengaruhi tumbuh kembang serta definisinya. *Golden Hanoman & Silver Hanoman Awards* diberikan untuk film-film Asia berkualitas yang "bunyi" dan mampu mendekati banyak orang tanpa kehilangan identitas artistik yang kuat dan khas dari para pembuatnya; sebut saja film *Marlina Si Pembunuh dalam Empat Babak* karya Mouly Surya yang mendekati kultur Sumba yang begitu indah sekaligus gersang dengan gaya

the industrial framework with a studio or independently, will usually be able to make his/her artistic identity prominent either intentionally or not. Even in most cases, the artistic identity was considered valuable as a market commodity since it attracted wide audience in the world that is open to any kind of possibility. Take for examples Abbas Kiarostami, Wong Kar-wai, Lav Diaz, Ang Lee, Apichatpong Weerasethakul, Wang Bing, Garin Nugroho, and many others. Those names can certainly draw people's attention due to their films' typical and personal characteristics regardless of the fact that the films' admirers and viewers may not be equally plenty and wide.

All of those aforementioned directors began their careers and have worldwide audiences by means of film festivals. Film festivals, as the sites for celebrating films, have the tendency of selecting and standing in with the directors (or films) possessing a prominent artistic identity and the power to affect, shift, and even shake the world film market. This very market is dominated by studio-production films that tend to be stagnant, formulaic, putting forth business perspective instead of the cultural one, cinematic experience, as well as intense and crucial stories.

Following the trial conducted last year, starting in this year, we officially split Asian Feature program into two award categories with the same objectives: capturing a new and fresh possibility of the identity of Asian cinema which is dynamic and in continuous interaction with other identity, as well as intervening in its growth and definition. *Golden Hanoman & Silver Hanoman Awards* are dedicated to qualified Asian films carrying their own voices and approaching many without losing their strong and particular artistic identities. For this category, we have *Marlina Si Pembunuh dalam Empat Babak* (*Marlina the Murderer in Four Acts*) by Mouly Surya that approaches the magnificent and barren Sumba in an intense Western style, narrating the story of a woman named Marlina who confronts the bitterness of life gallantly. Take a look at *Dark is the Night* by Adolfo Alix Jr. telling a mother who lost her son in the middle of terrifying situation caused by numerous drug dealers being killed without trial in Manila. *NETPAC & Geber Awards* are bestowed upon the Asian directors' first until third films or whose artistic identities are

western kental dalam menceritakan seorang perempuan bernama Marlina yang harus menghadapi segala bentuk kehampaian hidup dengan gagah berani. Juga lihat film *Dark is the Night* karya Adolfo Alix Jr. yang menceritakan seorang ibu yang kehilangan anaknya dalam suasana yang begitu mencekam, akibat pembunuhan-pembunuhan tanpa pengadilan terhadap para pengedar narkoba di Manila. *NETPAC & Geber Awards* dipersembahkan untuk film-film Asia yang dibuat oleh sutradara film pertama hingga ketiga, dan atau film yang memiliki identitas artistik yang amat unik dan penting. Misalnya *Love and Shukla*, karya film pertama Jatla Sidharta tentang seorang laki-laki Brahmana yang berusaha membangun hubungan intim dan “normal” dengan seorang perempuan yang baru saja dinikahinya dalam situasi yang begitu absurd berkat tidak adanya pengalaman menghadapi lawan jenis dalam keluarga kelas bawah yang hidup terimpit di Mumbai. Atau lihatlah *Tarling is Darling*, film dokumenter panjang kedua dari Ismail Fahmi Lubish yang bercerita tentang kehidupan getir para penyanyi dan komunitas ‘tarling: gitar suling’ di Indramayu.

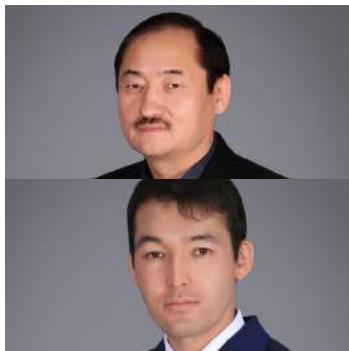
Fungsi kurasi yang utama dalam sebuah festival film ataupun program pemutaran adalah menangkap dan memahami perspektif dari masing-masing sutradara yang berbeda, khas, beragam; dan mengaitkannya dengan konteks kelahiran karyanya, baik itu dalam singgungan politik-ekonomi dan sosial-kulturalnya dengan wilayah tertentu tempat karya itu lahir, hingga inovasi teknologi dan terapan pengetahuan dalam karya film itu sendiri. Kursasi yang demikian adalah usaha menemukan perspektif kolektif dalam satu teritori tertentu, yang biasanya punya ciri khas dan irisan yang sama meski terdiri dari berbagai jenis dan bentuk film oleh sutradara yang berbeda. Semangat inilah yang kami gunakan untuk menangkap dan membungkai berbagai film Asia terbaik dalam program kompetisi Asian Feature, dengan harapan menemukan perkembangan terbaru dari identitas Asia yang begitu beragam dan “cair”. Selamat menikmati.

(*) Hafiz, wawancara dengan JB Kristanto, “JB Kristanto: Kritik Filem Kita Berhenti” www.jurnalfootage.net, 28 April 2013, diakses ulang 16 Agustus 2017.

greatly unique and important. We may see this, for instance, through *Love and Shukla*, Jatla Sidharta’s first feature that narrates a Brahmin man attempting to build an intimate and “normal” relationship with a woman he just married under a very absurd situation caused by his being inexperienced of dealing with any female counterpart amid a low class family living in Mumbai. We may also check out *Tarling is Darling*, the second documentary feature of Fahmi Lubish, recounting the challenging and bitter life of “tarling: guitar suling” (guitar and bamboo flute) singers and communities in Indramayu.

The main functions of curation in a film festival or screening program are capturing and understanding different, typical, and diverse perspectives of directors, as well as connecting them with the context of the work’s emergence, both in regard to the political-economic and social-cultural intersections in certain region or territory in which the works are produced, and with the technological innovation and knowledge applications within the film works themselves. Such curation is an endeavor of figuring out the collective perspective of a territory, which usually has a peculiarity and similar, particular intersection regardless of different types and forms of film by different directors. This is the spirit underlying our works in capturing and framing diverse best Asian films in the competitive section of Asian Feature, in the hope for discovering the latest development of the “fluid” and diverse identity of Asia. Enjoy.

(*) Hafiz, interview with JB Kristanto, “JB Kristanto: Kritik Filem Kita Berhenti” www.jurnalfootage.net, 28 April 2013, reaccessed on 16 August 2017.

**Fiction****A Father's Will**

Bakyt Mukul & Dastan Zhapar Uulu | 112 minutes | 2016 | Kyrgyzstan

Setelah menjalani kehidupan sebagai seorang imigran di Amerika Serikat selama 15 tahun, Azat terbang ke Kirgizstan menuju desa tempat keluarganya tinggal. Ayahnya, Murat, telah wafat satu tahun yang lalu di Amerika Serikat. Permintaan terakhir Murat sebelum meninggal adalah mengembalikan uang yang pernah dipinjamnya dari para penduduk desa itu. Setibanya di sana, Azat menemukan rumahnya telantar. Choro, adik Murat, dan kerabatnya sudah pergi sejak lama. Kendati banyak warga yang tidak menyukai Azat, ia tetap membenahi rumah itu dan membayar utang-utang ayahnya. Suatu hari, Choro, yang ternyata dipenjara akibat Murat, pulang ke desa itu. Saat itulah, pertanyaan paling penting terkait keinginan Murat akan terjawab.

After living as an immigrant in the USA for 15 years, Azat flies to Kyrgyzstan to his family village. His father, Murat, died in the USA a year ago. It was his dying wish to repay the money he owed to the villagers. Azat discovers his family home derelict. Choro, the younger brother of Murat, and their relatives left a long time ago. Despite most villagers disliking him, Azat repairs the family home and repays the money his father owed. One day, Choro, who was imprisoned because of Murat, returns and the most important question about Murat's will is answered.

Director

Bakyt Mukul adalah seorang aktor dan sineas asal Kirgizstan. Ia lahir pada tahun 1965. Bakyt merupakan anggota dari Persatuan Sinematografer Kirgizstan. *A Father's Will* (2016) menjadi debutnya sebagai penulis naskah sekaligus sutradara.

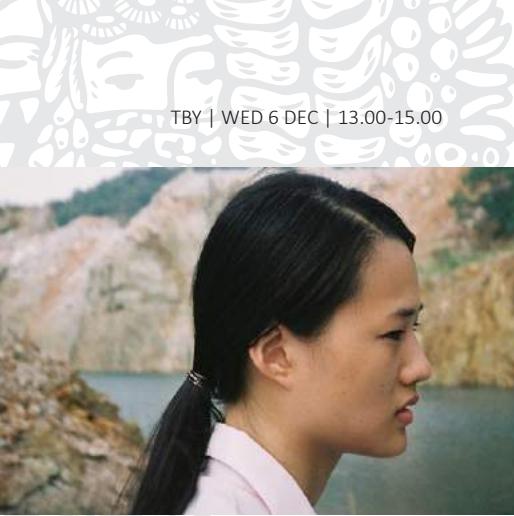
Dastan Zhabaruuu ialah sineas asal Kirgizstan. Ia lahir pada tahun 1988. Tahun 2010, ia menyelesaikan studi di Fakultas Teater dan Sinema, Kyrgyz State University of Culture and Arts. Pada tahun yang sama ia menjadi anggota Persatuan Sineas Kirgizstan. Ia menerima Certificate of Honor dari Presiden Kirgizstan. *A Father's Will* adalah debutnya sebagai penulis naskah dan sutradara.

Bakyt Mukul is an actor and a filmmaker from Kyrgyzstan. He was born in 1965. He is a member of the Union of Cinematographers of the Kyrgyz Republic. *A Father's Will* (2016) is his debut film as a scriptwriter and director.

Dastan Zhabaruuu is a filmmaker from Kyrgyzstan. He was born in 1988. In 2010 he graduated from the Kyrgyz State University of Culture and Arts in the Theatre and Cinema Faculty. In the same year, he became the member of the Union of Filmmakers of the Kyrgyz Republic. He was awarded the Certificate of Honor of the President of the Kyrgyz Republic. *A Father's Will* is his debut film as a scriptwriter and director.

Contact

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**Fiction****By the Time It Gets Dark (Dao Khanong)**

Anocha Suwichakornpong | 105 minutes | 2016 | Thailand

Jalinan cerita dari beberapa tokoh: seorang sutradara film dan inspiratornya yang merupakan seorang aktivis mahasiswa tahun 1970an, seorang pelayan yang kerap berganti pekerjaan, seorang aktor, dan aktris. Hidup mereka secara tidak langsung terikat oleh benang-benang tak terlihat.

The interwoven stories of several characters: a film director and her muse who was a student activist in 1970s, a waitress who keeps moving from one job to another, an actor, and an actress. Their lives are loosely connected by almost invisible threads.

Director

Anocha Suwichakornpong adalah seorang sutradara dan produser film asal Thailand. Film panjang pertamanya, *Mundane History*, memenangkan banyak penghargaan termasuk Tiger Award di Rotterdam. Film panjangnya yang kedua, *By the Time It Gets Dark*, mendapatkan dukungan pendanaan dari Kementerian Kebudayaan Thailand, Hubert Bals Fund, Prince Claus Fund, dan Doha Film Institute. Film ini ditayangkan pertama kali dalam sesi Internal Competition (Kompetisi Internasional) Locarno International Film Festival dan saat ini tengah berkelana ke jejaring festival lainnya. Karya ini telah mendapatkan tawaran distribusi di Inggris, Amerika Serikat, Kanada, dan Prancis. Anocha juga telah memproduseri beberapa film, yakni *In April the Following Year, There was a Fire* (sutradara: Wichanon Somumjarn), *Concrete Clouds* (sutradara: Lee Chatametikool), dan *How to Win at Checkers (Every Time)* (sutradara: Josh Kim). Tahun 2017, Anocha dan Visra Vichit-Vadakan mendirikan Purin Pictures, sebuah prakarsa untuk mendukung perfilman independen di Asia Tenggara.

Anocha Suwichakornpong is a film director and producer from Thailand. Her first feature, *Mundane History*, won numerous awards including the Tiger Award at Rotterdam. Her second feature, *By the Time It Gets Dark*, received financial support from the Ministry of Culture of Thailand, the Hubert Bals Fund, Prince Claus Fund, and Doha Film Institute and world premiered in the International Competition at Locarno International Film Festival and is currently touring the festival circuit. The film has received distribution deals in UK, US, Canada, and France. Anocha who is also active as a producer, has produced *In April the Following Year, There was a Fire* (dir.: Wichanon Somumjarn), *Concrete Clouds* (dir.: Lee Chatametikool), and *How to Win at Checkers (Every Time)* (dir.: Josh Kim). In 2017, Anocha together with Visra Vichit-Vadakan founded Purin Pictures, an initiative that supports independent cinema in Southeast Asia.

Contact

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CGV 3 | WED 6 DEC | 19.00-21.00

Asian Feature
Golden & Silver Hanoman Awards



Fiction

Dark is the Night

Adolfo Alix Jr. | 106 minutes | 2017 | Philippines

Sepasang suami istri tertangkap pada masa perlawanan sengit Rodrigo Duterte terhadap narkoba, sementara anak laki-laki mereka hilang.

A story of a couple caught up in Rodrigo Duterte's violent war on drugs when their son goes missing.

Director

Adolfo Alix Jr. lahir di Makati, Filipina. Setelah lulus dari University of the City of Manila dengan gelar di bidang komunikasi massa, ia memulai karier sebagai penulis naskah untuk berbagai program televisi. Ia menyutradarai beberapa film panjang, di antaranya *Donsol* (2006), *Kadin* (2007), *Drumbeat* (2007); serta beberapa film festival yakni *Adela* (2008), *Manila* (2009), dan *Death March* (2013). *Dark is the Night* (2017) adalah film terbarunya.

Adolfo Alix Jr. was born in Makati, Philippines. After graduating from the University of the City of Manila with a degree in mass communication studies, he began his career as a screenwriter for various television programs. He directed the features *Donsol* (2006), *Kadin* (2007), *Drumbeat* (2007), the Festival selection *Adela* (2008), *Manila* (2009), and *Death March* (2013). *Dark is the Night* (2017) is his latest film.

Contact

Adolfo Alix Jr.
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Fiction

Lady of the Lake

Haobam Paban Kumar | 71 minutes | 2016 | India

Api membumbung tinggi membakar gubuk milik seorang nelayan di Danau Loktak, sebuah pedesaan layaknya surga di timur laut India, tempat di mana keindahan yang luar biasa bertemu dengan kekerasan yang luar biasa pula. Di Manipur, yang paling kuatlah yang dapat bertahan hidup. Hidup para nelayan sama sekali tidak aman, sama rawannya dengan tanah pulau terapung yang menghidupi mereka itu. Suatu hari, saat memasang perangkap ikan, Tomba menemukan sebuah pistol yang terbungkus plastik. Tomba yang semula murung tiba-tiba berubah jadi agresif. Istrinya sangat mengkhawatirkan Tomba. Perjuangan untuk bertahan hidup sehari-hari membuat hubungan mereka renggang dan kini Tomba mulai menjauh. Ia merasakan ancaman lainnya saat bertemu dengan seorang perempuan misterius di sebuah kapal. Tetapi apakah ancaman itu nyata, atau kegilaan semata? Apakah itu sekadar cara Tomba untuk mengalihkan perhatian dari beban hidup yang berat setiap harinya?

The flames reach high into the sky when the fishermen's huts burnt on Loktak Lake, a rural paradise in north-eastern India where extreme beauty meets extreme violence. While in Manipur, life is defined as the survival of the fittest. The fishermen have no security, similar to the shaky foundations of the floating islands of biomass to which they owe their livelihood. One day, Tomba encounters a pistol wrapped in plastic as he is laying traps, changing his mood from one of lethargy to one of vague belligerence, causing his wife to worry. Yet their daily struggle for survival has made the couple grow apart and Tomba begins to drift away. He feels even more threatened when he encounters a mysterious woman in a boat. But is the danger real or mere psychosis? Or was it another distraction from the unbearable nature of the everyday?

Director

Lahir pada tahun 1976 di Imphal, India, Haobam Paban Kumar menempuh studi Penyutradaraan dan Penulisan Naskah di Satyajit Ray Film and Television Institute di Kolkata. Sejak saat itu, ia bekerja sebagai penulis naskah, sutradara, dan produser.

Haobam Paban Kumar was born in 1976 in Imphal, India. He studied Directing and Screenwriting at the Satyajit Ray Film and Television Institute in Kolkata. Since then, he has worked as a screenwriter, director, and producer.

Contact

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XXI | MON 4 DEC | 13.00-15.00
CGV 3 | THU 7 DEC | 10.00-12.00

Asian Feature
Golden & Silver Hanoman Awards



Fiction

Marlina Si Pembunuh dalam Empat Babak (Marlina the Murderer in Four Acts)

Mouly Surya | 95 minutes | 2017 | Indonesia

Janda muda Marlina dirampok sapi-sapinya dan diperkosa di rumahnya—tepat di depan jenazah suaminya yang diawetkan. Kisah inilah yang memulai *Marlina Si Pembunuh dalam Empat Babak* (*Marlina the Murderer in Four Acts*), sebuah film tentang balas dendam pemerkosaan dengan tempo yang sabar dan visual menawan yang terinspirasi dari *Kill Bill* besutan sutradara Quentin Tarantino, realisme magis Alejandro Jodorowsky, dan cerita rakyat Indonesia. Hasilnya, lahir sebuah film spaghetti western (film Barat produksi sutradara dan produser dari Italia, yang marak di tahun 1960-1970) versi Indonesia—sebuah film yang aneh namun menyenangkan dan luar biasa, yang mendekati persoalan dunia nyata dengan metafora genre klasik.

The young widow Marlina is robbed of her cows and raped in her own home—in front of the mummified body of her dead husband. This is the lead-up to *Marlina the Murderer in Four Acts*, an exquisitely patient and visually stunning rape/revenge movie inspired in equal parts by Quentin Tarantino's *Kill Bill*, Alejandro Jodorowsky's magical realism, and Indonesian folk tales. The result is an Indonesian equivalent to the spaghetti western—a delightfully strange and superbly satisfying film which uses classic genre tropes to approach real-world problems.

Director

Lahir di Jakarta, Indonesia, Mouly Surya memperoleh gelar sarjana di bidang media dari Swinburne University dan gelar master di bidang film dari Bond University, Queensland. Ia telah menyutradarai film panjang *Fiksi* (2008) dan *What They Don't Talk About When They Talk About Love* (2013). *Marlina Si Pembunuh dalam Empat Babak* (2017) adalah film terbarunya.

Mouly Surya was born in Jakarta, Indonesia. She holds a BA in media from Swinburne University and an MA in film from Bond University in Queensland. Her directorial works include the features *Fiksi* (2008) and *What They Don't Talk About When They Talk About Love* (2013). *Marlina the Murderer in Four Acts* (2017) is her latest film.

Contact

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Hybrid

People Power Bombshell: The Diary of Vietnam Rose

John Torres | 89 minutes | 2016 | Philippines

The Diary of Vietnam Rose adalah sebuah drama erotis yang belum selesai digarap oleh Celso Ad. Castillo; pengambilan gambarnya dimulai pada tahun 1986 pada masa pemberontakan terhadap kediktatoran Marcos. Tiga puluh tahun kemudian, John Torres menemukan sebagian materi asli tersebut dan mengambil gambar baru untuk menyelesaikan film itu. Ia menggabungkan sejumlah petikan wawancara dengan para pemain asli dalam soundtrack filmnya. Komposisi tersebut melahirkan sebuah pengalaman sinematik yang memikat. Film ini menjadi penghormatan kepada seorang pelopor film kontemporer, sekaligus upaya untuk memeriksa warisan film dan politik Filipina, serta sebuah karya seni.

The Diary of Vietnam Rose was an unfinished erotic drama by Celso Ad. Castillo which he started shooting in 1986 during the uprising against the Marcos dictatorship. Thirty years later, John Torres discovered some of the original material and shot new sequences in order to complete the feature, integrating excerpts from the interviews with the original cast in the soundtrack. What emerges is a gripping cinematic experience which is in equal parts a homage to a pioneer of contemporary cinema, an examination of the country's filmic and political heritage as well as an artistic work in its own right.

Director

John Torres ialah salah seorang sineas independen generasi baru di Filipina dan dapat dikatakan sebagai perwakilan yang paling puitis dari generasinya. Karyanya mengaburkan batas antara film dokumenter dan fiksi serta memasukkan unsur-unsur eksperimental.

John Torres is one of the new generation of independent filmmakers in the Philippines and can be seen as their most poetic representative. His work blurs the border between documentary and fiction and includes experimental elements.

Contact

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Fiction**Sunshine that Can Move Mountains**

Qiang Wang | 109 minutes | 2017 | China

Tenzin Banjue, seorang biksu muda Tibet yang tinggal di sebuah kuil, untuk pertama kalinya menempuh perjalanan pulang yang jauh demi mengunjungi saudaranya yang tengah dalam kondisi separuh tak sadarkan diri karena jatuh dari tebing. Meski mendapat dirinya terikat oleh tunangan saudaranya, ia menolak tawaran ibunya untuk tinggal dan menikahi gadis itu yang pada saat bersamaan dilamar oleh pria lain. Berjuang antara iman akan agamanya serta kebenaran dalam hatinya yang penuh cinta, Tenzin, bersama dengan saudara dan gadis tunangannya itu, melakukan perjalanan pencarian diri 5.000 kilometer jauhnya.

Tenzin Banjue, a young Tibetan monk living in the temple, takes a long way back home for the first time to visit his brother who is in a vegetative state from falling off the cliff. Despite finding himself enamored by his brother's fiancée, he refuses his mother's offer to stay and marry her, who at the same time gets a marriage proposal from another man. Struggling between his faith to his religion and truth to his heart of love, Tenzin, together with his brother and fiancée, embarks on a soul searching journey of 5.000 kilometers.

Director

Wang Qiang, kelahiran tahun 1980, adalah seorang sutradara kontemporer etnis Manchu di Cina. Ia lulus dari jurusan seni Hebei University dan meraih gelar Master of Fine Arts dari Beijing Film Academy. Wang telah membuat beberapa film dokumenter, kebanyakan tentang kehidupan dan budaya Tibet. Film dokumenternya yang berjudul *A Normal Life* dinominasikan dalam 22th Astra Film Festival. Debut film panjangnya, *Sunshine that Can Move Mountains*, menjadi pemenang dalam gelaran perdana Early Bird New Directors Film Fund dalam Hong Kong International Film Festival.

Wang Qiang, born in 1980, is a contemporary Manchus director of China. He graduated from the Art School of Hebei University, and received his degree of Master of Fine Arts from the Beijing Film Academy. He has made several documentaries, mostly on Tibetan life and culture. His documentary film entitled *A Normal Life* was nominated in 22th Astra Film Festival. His debut feature *Sunshine that Can Move Mountains* was the winner of the inaugural Early Bird New Directors Film Fund of the Hong Kong International Film Festival.

Contact

Stephanie Lee
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Fiction

The Plague at the Karatas Village

Adilkhan Yerzhanov | 86 minutes | 2016 | Kazakhstan

Seorang *akim* (walikota) muda diutus kota untuk mengurus sebuah desa terpencil bernama Karatas. Ia mengupayakan banyak cara untuk mengatur kehidupan desa itu. Akan tetapi, para petinggi desa tidak menerima sang *akim*. Mereka menyembunyikan sesuatu. Ternyata, desa itu terjangkiti semacam wabah. Gejalanya mirip dengan penyakit pes. Para warga berusaha meyakinkan sang *akim* bahwa itu hanya sejenis flu. Sang *akim* mulai menyelidiki dan menemukan bahwa selama ratusan tahun desa itu telah terkena wabah, tetapi petinggi desa malah menghabiskan banyak uang untuk membuat vaksin anti-influenza. Hal ini bertentangan dengan kepentingan mereka untuk mendalami penyakit tersebut dan melawannya. Para warga desa sudah terbiasa dengan penyakit itu. Tanpa penyakit itu, mereka terancam berbaur dengan penduduk kota dan kehilangan budaya mereka sendiri. Wabah tersebut menjadi tameng bagi tradisi dan kecurigaan warga Desa Karatas. Perjuangan sang *akim* melawan wabah berubah menjadi perjuangan melawan ajaran tradisional.

A young *akim* (mayor) is dispatched from the town to govern the far-away village of Karatas. The official is brimming with ideas about organizing the life in the village. But the local authorities do not welcome the *akim*. They are hiding a lot and covering something up. Evidently, there is some epidemic in the village. The symptoms are similar to those of the bubonic plague. The villagers try to persuade the *akim* that it is no more than a variety of flu. The official starts the investigation and discovers that for a hundred years the village has fallen victim to the plague epidemic, but the authorities keep overspending the budget for anti-influenza vaccines. That is why it is contrary to their interests to acknowledge the fact of the disease and to fight it. The villagers themselves are getting used to it. Without it, they risk mingling with the town, losing their own culture. The plague has become a shield for the traditions and prejudices in the village of Karatas. The *akim*'s struggle against the plague turns into a struggle against the old ways.

Director

Adilkhan Yerzhanov lahir pada 1982 di Dzhezkazgan, Kazakhstan. Tahun 2009, ia lulus dari Kazakh National Academy of Arts (kelas Damir Manabay). Ia pernah membuat beberapa film dokumenter. Film panjangnya yang berjudul *Realtor* (2011), *Constructors* (2012), dan *The Owners* (2014) memenangkan banyak penghargaan dan hadiah pada berbagai festival film internasional. Ia juga membuat film dokumenter berjudul *History of Kazakh Cinema* (2015) sebagai bagian dari proyek "Power of Asian Cinema".

Adhilkan Yerzhanov was born in 1982 in Dzhezkazgan, the Kazakh Republic. In 2009, he graduated from the Kazakh National Academy of Arts (class of Damir Manabay). He made some documentaries. His features *Realtor* (2011), *Constructors* (2012), *The Owners* (2014) won many awards and prizes at international film festivals. He is the author of the documentary *History of Kazakh Cinema* (2015) made as part of the "Power of Asian Cinema" project.

Contact

Short Brother
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XXI | TUE 5 DEC | 16.00-18.00
CGV 4 | THU 7 DEC | 16.00-18.00

Asian Feature
Golden & Silver Hanoman Awards



Fiction

The Seen and Unseen

Kamila Andini | 86 minutes | 2017 | Indonesia

Suatu hari di ruangan rumah sakit, Tantri yang berumur 10 tahun sadar bahwa ia tidak akan memiliki banyak waktu lagi bersama saudara laki-laki kembarnya Tantra. Otak Tantra melemah dan ia mulai kehilangan kemampuan inderawinya satu per satu. Kini Tantra selalu berbaring di tempat tidur, sementara Tantri harus menerima kenyataan bahwa ia akan menjadi sebatang kara. Situasi ini memunculkan sesuatu di benak Tantri: ia terus terbangun tengah malam setelah bermimpi bertemu dengan Tantra. Malam pun menjadi ruang bermain bagi mereka berdua. Di bawah bulan purnama, Tantri menari—bercerita tentang rumah, sekaligus perasaannya. Saat bulan meredup dan digantikan oleh matahari, kehidupan Tantri sebagai perempuan mulai mengisi kekosongan akibat kehidupan Tantra yang terus memudar. Tantri mengalami sebuah perjalanan magis dan hubungan emosional melalui ekspresi tubuh, menemukan dirinya berada di antara realita dan imajinasi, di antara kehilangan dan harapan.

One day in a hospital room, 10-year-old Tantri realises that she will not have much more time with her twin brother Tantra. Tantra's brain is weakening and he has begun to lose his senses one by one. He now spends most of his time lying in bed, while Tantri has to accept the reality that she must soon face life alone. This situation opens up something in Tantri's mind: she keeps waking up in the middle of the night from a dream and seeing Tantra. The night becomes their playground. Under the full moon, Tantri dances—about her home, about her feelings. As the moon dims and is replaced by the sun, Tantri's transition to a womanhood eclipses Tantra's fading life. Tantri experiences a magical journey and an emotional relationship through body expressions, finding herself between reality and imagination, loss and hope.

Director

Kamila Andini lahir di Jakarta dan mengenyam pendidikan di Melbourne's Deakin University untuk mendalami seni media dan sosiologi. Karya pertamanya adalah film dokumenter dan serial televisi. Ia juga menyutradarai beberapa video musik. Film-filmnya meliputi *A Song for Tukik* (2010) dan *Mirror Never Lies* (2011). Film *The Seen and Unseen* (2017) adalah film panjang terbarunya.

Kamila Andini was born in Jakarta and graduated from Melbourne's Deakin University with a degree in media art and sociology. Her earlier works comprise documentary and TV serial. She also directed some music videos. Her works include *A Song for Tukik* (2010) and *Mirror Never Lies* (2011). *The Seen and Unseen* (2017) is her latest feature.

Contact

Gita Fara

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Fiction

Aqerat (We the Dead)

Edmund Yeo | 106 minutes | 2017 | Malaysia

Karena kekurangan uang, seorang wanita menjalankan bisnis perdagangan manusia untuk memenuhi kebutuhannya. Film yang berfokus pada penerbangan kaum Rohingya ke Malaysia untuk mencegah penganiayaan ini merupakan penggambaran puitis dari perjalanan spiritual seorang wanita.

Short of money, a woman turns to human trafficking to make ends meet. Focusing on the part of the Rohingyas' flight to Malaysia to avoid persecution, the film is a poetic depiction of one woman's spiritual journey.

Director

Lahir di Singapura tahun 1984 dan lulus dari Waseda University. Film pendek Edmund Yeo, *Kingyo* diputar perdana di Venice Film Festival 2009; *Inhalation* memenangkan penghargaan Sonje pada Busan International Film Festival di tahun 2010. Film panjang pertamanya *River of Exploding Durians* ditayangkan perdana pada kompetisi Tokyo International Film Festival 2014. Tahun ini, ia kembali ke Tokyo dengan membawa dua film, *Yasmin-san* dan *AQÉRAT (We the Dead)*.

Edmund Yeo was born in Singapore in 1984, and graduated from Waseda University. Edmund Yeo's short film, *Kingyo*, premiered at the Venice International Film Festival 2009. *Inhalation* won the Sonje Award at the Busan International Film Festival 2010. His debut feature, *River of Exploding Durians*, premiered in the competition at the Tokyo International Film Festival 2014. This year, he returned to Tokyo with two films, *Yasmin-san* and *Aqerat (We the Dead)*.

Contact

Pearl Chan

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Documentary

Bangkok Joyride Part 2 “Shutdown Bangkok”

Ing Kanjanavanit | 135 minutes | 2017 | Thailand

Shutdown Bangkok adalah sekuel kedua dari *Bangkok Joyride*, karya dokumenter epik tentang protes antipemerintah yang epik pula pada tahun 2013-2014; kini peristiwa itu jadi sejarah terlarang baik di dalam maupun di luar Thailand. Ketika itu jutaan rakyat Thailand berani mati demi menduduki ruas-ruas jalan utama, taman, dan gedung pemerintah selama tujuh bulan. Bagaimana anarki hadir berdampingan dengan disiplin; dan bagaimana pula suka cita hadir bersamaan dengan rasa takut? Sebagai sebuah kisah menyenangkan yang diceritakan langsung dari pengalaman nyata, serial ini dapat pula dijadikan panduan langkah-langkah untuk: mendirikan kamar mandi, tenda medis, dan dapur umum, mengelola sampah, menjaga keamanan, menggalang dana, dan latihan dengan metode ahimsa ala Gandhi.

Shutdown Bangkok is part of the sequel to *Bangkok Joyride*, the epic documentary record of the epic anti-government protest of 2013-2014, now becoming forbidden history both in and outside Thailand, when millions of ordinary Thai people lost all fear of death to occupy the central streets, parks, and government buildings for seven months. How does anarchy co-exist with discipline and joy with fear? An exhilarating ride with the immediacy of first-hand experience, the series could be a how-to guide: how to set up bathrooms, medical tents, and communal kitchens, how to manage waste, security, fund-raising and training in Gandhian ahimsa.

Director

Ing K, penulis dan sutradara asal Thailand, telah memproduksi lima film dokumenter: *Thailand for Sale* (penulis naskah), *Green Menace: The Untold Story of Golf* (sutradara), *Casino Cambodia* (sutradara), *Citizen Juling* (sutradara), dan *Censor Must Die* (sutradara). Selain itu ia menyutradari dua film panjang naratifnya: *My Teacher Eats Biscuits* dan *Shakespeare Must Die*; keduanya dilarang putar di Thailand, yang pertama dianggap “tidak menghormati agama”, sementara yang kedua dianggap sebagai ancaman terhadap keamanan nasional. Ing menggugat pemerintah untuk membatalkan pelarangan atas *Shakespeare Must Die*. Setelah kudeta militer tahun 2014, ia menggarap serial epik dokumenter yang disaksikannya sendiri dengan judul *Bangkok Joyride* yang berkisah tentang aksi protes Shutdown Bangkok tersebut.

Thai writer-director Ing K has made five documentaries: *Thailand for Sale* (writer), *Green Menace: The Untold Story of Golf* (director), *Casino Cambodia* (director) *Citizen Juling* (director), and *Censor Must Die* (director). She had also directed two narrative features: *My Teacher Eats Biscuits* and *Shakespeare Must Die*, both of which are banned in Thailand, the former for “religious disrespect”, the latter as a threat to national security. She is suing the government to unban *Shakespeare Must Die*. Since the military coup d'état in 2014, she has been working on an epic series of eye-witness documentaries *Bangkok Joyride* on the historic Shutdown Bangkok protests.

Contact

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Fiction

Blockage

Mohsen Gharaei | 90 minutes | 2017 | Iran

Ghasem bekerja di kantor pemerintah Teheran; pekerjaannya adalah mencegah pedagang kaki lima berjualan di trotoar. Dia terancam dipecat sebab ia diam-diam membuat kesepakatan dengan para pedagang tersebut, maka ia mulai mencari pekerjaan lain sebagai pengemudi truk. Ia mengandalkan warisan istrinya, Akram, untuk membeli truk itu. Tetapi Akram ingin menggunakan warisannya untuk membeli sebuah rumah kecil dan pindah dari rumah ayah Ghasem. Namun ternyata, perkelahian Ghasem dengan seorang pedagang membuka kesempatan baginya untuk menyelesaikan semua masalah itu!.

Ghasem works at Tehran Municipality and his job is to prevent vendors from peddling their stuffs at the sidewalks. He is to be fired because of his secret deals with some of the vendors thus he is looking for another job as a truck driver. He is counting on his wife, Akram's, patrimony to buy the truck. However, Akram believes they should buy a small house and leave Ghasem's father's home. Nevertheless, Ghasem's fighting with a vendor on the other day opens an opportunity to overcome these problems!

Director

Mohsen Gharaei lahir pada 26 Januari 1984 di Behshahr. Ia memulai kariernya sebagai seorang asisten sutradara dan *programmer*. Ia menjadi asisten sutradara Reza Mirkarimi dalam film *A Cube of Sugar. Don't Be Tired!* adalah film *feature* pertamanya.

Moshen Gharaei was born on 26 January 1984 in Behshahr. He began his career as an assistant director and programmer. He was the assistant director in Reza Mirkarimi's *A Cube of Sugar. Don't Be Tired!* is his first feature film.

Contact

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Fiction

Burning Birds

Sanjeeva Pushpumara | 84 minutes | 2015 | Sri Lanka

Setelah suaminya dibunuh oleh kelompok militan ilegal, seorang ibu rumah tangga biasa, Kusum, rela bekerja apa saja untuk memenuhi kebutuhan delapan anak dan ibu mertuanya. Walaupun demikian, tidak banyak pekerjaan yang tersedia untuk janda dari kelas pekerja yang miskin dan tidak berdaya seperti ia. Ia harus bertahan menghadapi penghinaan dan kekejaman dari masyarakat patriarkal di sekitarnya. Ia kehilangan martabat terakhir yang bisa ia perjuangkan saat ia terjerumus ke prostitusi dan akhirnya membuat keputusan berat dalam hidupnya.

After an illegal militant group kills her husband, ordinary housewife, Kusum, does anything to support her eight children and her mother-in-law. However, there is not only a huge amount of work to do for a poor and powerless working class widow, but she also has to endure the contempt and surliness of a male-oriented society. She finally loses the last vestiges of dignity when she is driven to prostitution and in the end, she makes a truly extreme choice.

Director

Sebelum Sanjeeva mengambil mata kuliah seni di beberapa universitas, ia bekerja sebagai jurnalis dan presenter televisi. Tahun 2007 ia mendapatkan beasiswa untuk sekolah film dan bahasa di Korea. Film pendeknya *Touch* (2007) dan *Wings to Fly* (2009) sukses ditayangkan di Youth New Wave International Film Festival di Sri Lanka. Film terbarunya, *Burning Birds* (2016) menerima bantuan produksi dari Doha Film Institute dan bantuan pascaproduksi dari Hubert Bals Fund dan Cinémas du Monde.

Before Sanjeeva took art courses at several universities, he had worked as a journalist and television presenter. In 2007, he received a scholarship to take a film course in Korea and learn the Korean language. His short films *Touch* (2007) and *Wings to Fly* (2009) were screened successfully at the Youth New Wave International Film Festival in Sri Lanka. His latest film, *Burning Birds* (2016) received production support from Doha Film Institute and also post-production support from the Hubert Bals Fund and Cinémas du Monde.

Contact

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XXI | SAT 2 DEC | 16.00-18.00
CGV | TUE 1 DEC | 01.00- 01.00

Asian Feature
NETPAC & Geber Awards



Fiction

In the Flesh

Kong Pahurak | 82 minutes | 2017 | Thailand

Daryn, gadis tujuh belas tahun, muak dengan kehidupannya di rumah kaca hingga akhirnya bertemu dengan seorang penyelundup manusia dan belajar melarikan diri dari kota. Ia tidak sadar bahwa rencana ini akan mengubah hidupnya dan orang-orang di sekitarnya menjadi kemungkinan terburuk.

Daryn, a seventeen-year-old girl, fed up with her life in a greenhouse, ran into a human smuggler and learnt the way to escape the town. She had not known at the time that this plan would change her life and those around her in the worst way possible.

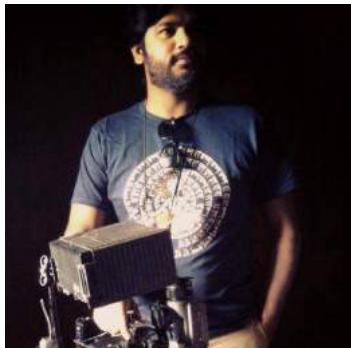
Director

Kong Pahurak adalah seorang sinematografer dan sutradara, yang dikenal dengan film-filmnya yang berjudul *An Indiscreet Incident on Yotha Street* (2012), *Censored* (2010) dan *In the Flesh* (2017).

Kong Pahurak is a cinematographer and director, known for *An Indiscreet Incident on Yotha Street* (2012), *Censored* (2010) and *In the Flesh* (2017).

Contact

Kong Pahurak
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Fiction

Love and Shukla

Jatla Siddhartha | 107 minutes | 2017 | India

Shukla, seorang sopir dari sebuah keluarga Brahmana ortodoks, belum pernah punya hubungan dekat dengan wanita mana pun selain dengan aktris film yang ia tonton setiap hari melalui layar 4 inci miliknya. Ketika ibunya tiba-tiba menjodohkannya, Shukla dan istri barunya menghadapi pengalaman yang dialami banyak pasangan di Mumbai: pengantin baru, tidak berpengalaman dalam hubungan, dan hidup bersama keluarga besar sehingga tidak punya tempat untuk berhubungan intim, apalagi untuk bercakap-cakap.

Shukla, a driver from an orthodox Brahmin family, has never intimately known a woman other than the celluloid starlets he watches every day on the 4-inch display of his mobile phone. When his mother arranges his sudden marriage, Shukla and his new wife face the experience of so many couples in Mumbai: a new marriage, no experience in a relationship, and a joint family love nest that offers no space for sex, much less a conversation.

Director

Jatla Siddhartha dilahirkan dari pasangan ayah sutradara dan ibu aktris. Ia adalah lulusan jurusan sinematografi dari Film and Television Institute of India dan alumnus dari Asian Film Academy di Busan International Film Festival. Film pendeknya yang berjudul *The Artist* ditayangkan perdana di Busan.

Born to a director and an actress, Siddhartha is a cinematography graduate of Film and Television Institute of India and an alumnus of Asian Film Academy at Busan International Film Festival. His short film, *The Artist*, premiered at Busan.

Contact

Momo Film
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**Documentary****Phantom of Illumination**

Wattanapume Laisuwanchai | 69 minutes | 2017 | Thailand

Menonton mimpi diputar dalam cahaya proyektor film rasanya serupa pengalaman raga sukma. Sensasi inilah yang dihadirkan dalam film indah namun melankolis dan menghipnotis tentang hari-hari akhir sebuah bioskop ini. Rit telah bekerja sebagai operator proyektor film selama 25 tahun, dan ketika bioskop tempatnya bekerja tutup, ia masih tetap bertahan di tempat yang makin bobrok itu. Iklim di Asia yang lembab dan berat, serta pesan-pesan supernatural, ditambah lagi filosofi Buddhis terkait kematian dan transformasi, menjadikan *Phantom of Illumination* sebuah film tentang film yang luar biasa. Tentang seorang laki-laki yang memilih bersama botol minuman keras dan gulungan film hangus meski tengah dinanti oleh istri dan anaknya. Walau referensi yang digunakannya ialah para pahlawan sinema Asia seperti Tsai Ming-liang dan Apichatpong Weerasethakul, sejak awal Wattanapume Laisuwanchai telah menandai wilayah keahliannya sendiri di jagat perfilmian. Sebuah film wajib tonton bagi siapa pun yang gandrung pada film.

A dream caught in the light of a film projector is literally an out-of-body experience that awaits you in this melancholy and hypnotically beautiful Thai film about a cinema's last days. Rit has been a projectionist for 25 years, and when the cinema closes he stays on in the increasingly dilapidated premises. The heavy and humid Asian climate and the suggestions of something supernatural, together with its Buddhist philosophy about decay and transformation, makes *Phantom of Illumination* an extraordinary film about film. And about a man whose wife and children are waiting for him on the other side of a veil of alcohol and scorched film reels. In spite of his obvious references to the great heroes of Asian cinema such as Tsai Ming-liang and Apichatpong Weerasethakul, Wattanapume Laisuwanchai has nonetheless charted his own territory on the cinematic map, right from the very start. This film is a must for anyone with a penchant for cinephilia.

Director

Wattanapume Laisuwanchai adalah seorang sineas dan perupa muda asal Thailand. Ia lahir pada tahun 1988 di Bangkok, Thailand. Film pendeknya yang berjudul *Passing through the Night* pernah ditayangkan dalam kategori kompetisi Orizzonti dalam Venice Film Festival tahun 2011. *Phantom of Illumination* adalah film dokumenter panjang pertamanya yang memenangkan Special Mention Next: Wave Award dari CPH: DOX 2017.

Wattanapume Laisuwanchai is a young Thai filmmaker and visual artist. He was born in 1988 in Bangkok, Thailand. His short film *Passing through the Night* was screened for competition at Orizzonti section of Venice Film Festival in 2011. *Phantom of Illumination* is his first documentary feature which won Special Mention Next: Wave Award from CPH: DOX 2017.

Contact

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CGV 3 | TUE 5 DEC | 19.00-21.00
TBY | THU 7 DEC | 13.00-15.00

Asian Feature
NETPAC & Geber Awards



Documentary

Tarling is Darling

Ismail Fahmi Lubish | 109 minutes | 2017 | Indonesia

Musik tarling dangdut dari Indramayu, sebuah daerah di Pulau Jawa, Indonesia, dikenal luas dengan joget erotis dan penyanyi berpakaian mini. Sudah lama hal tersebut dianggap sebagai aib bagi para ulama yang ingin melarang aliran musik tersebut. Jaham, penulis lagu tarling dangdut, dan Ipung, sang produser musik, merekrut dan mengorbitkan artis baru yang bermimpi menjadi orang terkenal. Karena suaminya dikelilingi banyak wanita muda, istri Jaham kerap cemburu dan jatuh sakit. Tetapi, tantangan yang sebenarnya untuk Jaham justru datang dari para ulama yang menginginkan ia menulis lagu tarling dangdut yang bernuansa Islami. Dengan bantuan dari seorang penyanyi erotis, Jaham menulis karya lagu religiusnya.

The traditional '*tarling dangdut*' music of Indramayu, an area on the Java Island in Indonesia is famous among all ages because of its erotic dances and skimpily-clad singers. For a long time, this was a disgrace for Muslim leaders who wanted to forbid it. Jaham, *tarling dangdut* songwriter, and Ipung, music producer, recruit and launch new talents who dream of being famous. Surrounded by young women, nonetheless, drives Jaham's wife to jealousy and illness. But the real challenge for Jaham comes from clerics who want him to write Islamic *tarling dangdut* songs. With the help of an erotic singer, Jaham writes down his religious pieces.

Director

Ismail Fahmi Lubish lulus dari Institut Kesenian Jakarta jurusan penyutradaraan pada tahun 1999. Selama beberapa tahun, ia menggarap sinetron televisi sebelum memutuskan untuk fokus pada pembuatan film dokumenter. Ia juga berkerja sebagai seorang kamerawan, salah satunya untuk film trilogi dokumenter pemenang beragam penghargaan besutan Leonard Retel Helmrich: *The Eye of the Day*, *Shape of the Moon*, dan *Position among the Stars*.

Ismail Fahmi Lubish graduated in 1999 from Jakarta Institute of Arts, majoring in directing. He worked several years on Indonesian TV soap operas before deciding to focus on documentary filmmaking. He also works as a cameraman, for example in Leonard Retel Helmrich's award-winning documentary trilogy on Indonesia: *The Eye of the Day*, *Shape of the Moon*, and *Position among the Stars*.

Contact

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Ismail Fahmi Lubish
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Fiction**The White Girl**

Jenny Suen | 97 minutes | 2017 | Hong Kong

Si Gadis Putih (*The White Girl*) ialah seorang remaja cantik yang alergi pada matahari. Ia tinggal bersama ayahnya di sebuah gubuk apung di atas permukaan laut di Pearl Village, masyarakat bahari terakhir yang ada di Hong Kong. Seorang laki-laki Jepang misterius tinggal di sebuah rumah gelap dan telantar di dekat desa itu. Geng tiga orang buangan dalam film tersebut dilengkapi pula oleh seorang anak jalanan yang menguping semua informasi di tempat itu. Dikemas dalam adegan yang indah, tiap-tiap orang mengalami momen kesadaran di tengah lingkungan yang misterius ini. Dalam karya perdananya ini, sutradara Jenny Suen berkolaborasi dengan sinematografer legendaris Christopher Doyle. Hasilnya, film yang memabukkan dengan teks yang amat kaya. *The White Girl* adalah sebuah drama yang aneh dan degil, sebuah dongeng noir ala tropis, ditujukan bagi mereka yang senang menikmati sensasi indrawi dan percaya pada kekuatan dari lagu-lagu pop.

The White Girl is a beautiful teenager who is allergic to the sun. She lives with her father in a shack above the sea in Pearl Village, Hong Kong's last fishing community. A mysterious Japanese man takes up residence in an abandoned camera obscura nearby. The film's trio of outcasts is rounded out by a scrappy street kid with his ear to the ground. Each experiences an awakening in this gorgeously shot, mysteriously charged environment. Debut director Jenny Suen collaborates with the legendary cinematographer Christopher Doyle on an intoxicating and texturally rich film. A quirky, irreverent drama, *The White Girl* is a tropical noir fairy tale, for sensualists who believe in the power of pop songs.

Director

Jenny Suen ialah seorang penulis, produser, sekaligus sutradara asal Hong Kong. Ia lulus dari University of Pennsylvania dengan predikat *summa cum laude*, Phi Beta Kappa, dan *Dean's Scholar*. *The White Girl*, yang merupakan film panjang pertamanya, ditayangkan perdana pada London Film Festival 2017.

Jenny Suen is a Hong Kong writer, producer, and director. She studied at the University of Pennsylvania where she graduated summa cum laude, Phi Beta Kappa, and was named Dean's Scholar. *The White Girl*, her first feature film, premiered at the London Film Festival 2017.

Contact

Kino Films

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Fiction

Yamato (California)

Daisuke Miyazaki | 119 minutes | 2016 | Japan

Sakura, seorang remaja murung, tinggal di sebuah rumah sempit, yang bersebelahan dengan kamp militer Amerika Serikat di Yamato, Jepang, bersama ibu dan adiknya. Satu-satunya hal yang ia cita-citakan adalah menjadi penyanyi rap terkenal, tetapi demam panggung membuatnya tidak berani tampil di hadapan penonton. Datanglah Rei, anak perempuan dari kekasih ibunya yang berasal dari California, dan tinggal bersama mereka. Awalnya, Sakura menduga kedatangan Rei akan menimbulkan kekacuan, tetapi segera ia menyadari bahwa Rei dan dirinya punya banyak kesamaan.

Moody teenager Sakura shares a small house with her mother and brother, next to the US military base in Yamato, Japan. Her only dream is to become a famous rapper, but a crippling stage fright makes her unable to perform in front of the audience. Out of the blue, the daughter of her mother's American boyfriend, Rei, arrives from California to spend some time with them. This unexpected arrival at first turns Sakura into a state of turmoil but she will soon realise that she and Rei have much more in common than what she had initially thought.

Director

Daisuke Miyazaki lahir pada tahun 1980 di Yokohama, Kanagawa. Ia mulai membuat film ketika kuliah di Waseda University. Tahun 2004, ia berpartisipasi dalam sebuah program musim panas dari New York University yang diselenggarakan di Jepang. Tesisnya yang berjudul *The 10th Room* memenangkan Christine Choi Award yang merupakan hadiah utama dalam KUT Film Festival yang diselenggarakan oleh NYU. Selama ini, Miyazaki telah bekerja bersama banyak sutradara yang merepresentasikan film Jepang modern seperti Kiyoshi Kurosawa dan Kunitoshi Manda. *End of the Night* akan menjadi film panjang pertamanya.

Daisuke Miyazaki was born in 1980 in Yokohama, Kanagawa. He began making films when he was studying at Waseda University. In 2004, he participated in the summer school of the New York University that took place in Japan. His thesis *The 10th Room* won the Christine Choi Award which is the grand prix at the KUT Film Festival held by the NYU. So far, Miyazaki has worked for many directors who represent modern Japanese cinema such as Kiyoshi Kurosawa and Kunitoshi Manda. *End of the Night* will be his first feature film.

Contact

Deep End Pictures Inc.

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Sinema Asia yang Kompleks dan Lentur

M Reza Fahriyansyah & Yulaika Ramadhani

Film, sebagai kolase rekaman realitas manusia, idealnya akan memotret dua hal: realitas sebagai cerminan dan realitas dalam perlawanan. Dua hal ini didebak dalam isu-isu yang sineas ambil untuk menggambarkan Asia saat ini. Menonton film pendek Asia adalah upaya kita melihat kompleksitas dan keragaman isu yang tengah bertumbuh di Asia itu sendiri. Mungkin, sama halnya ketika kami percaya bahwa kompleksitas isu di Indonesia bisa dilihat dari film-film pendeknya.

Menjawab hal itu, Light of Asia 2017 kali ini mencoba menangkap realitas manusia melalui sudut pandang Asia dalam film-film yang disajikan. Sudut pandang Asia ini tercermin dari bagaimana sineas membahasakan persoalan-persoalan di sekitarnya.

Persoalan atau gagasan barangkali tidak ada yang orisinal dan ajek di dalam sebuah film. Ia adalah entitas yang terus-menerus bergerak dan berubah. Manusia mendedahnya mulai dari bentuk perbincangan sehari-hari sampai beralih jadi sebuah karya. Dan seperti kita sadari, dewasa ini film merupakan media yang sangat dekat dengan kita.

Menariknya, semesta sinema semakin memberi keleluasaan dan ruang gerak yang lebar bagi para pembuat film untuk membentuk prototipe karyanya. Satu gagasan bisa digarap dengan beragam kemasan. Artinya, satu isu bisa digarap dengan beberapa cara tutur, tawaran estetik, dan tipe film yang berbeda.

Complex and Flexible Asian Cinema

Film, as a collage of records on human reality, ideally portrays two things: reality as a reflection and reality in resistance. These two things are revealed within the issues raised by the filmmakers in order to describe Asia today. Watching Asian short films is our endeavor to look at the complexity and diversity of issues thriving in Asia. Perhaps, it is similar to how we believe that short films are a means we can utilize to comprehend the complexity of issues surrounding Indonesia.

In response to that, Light of Asia 2017 attempts to capture human reality through the perspective of Asia presented in the selected films. Such perspective of Asia is reflected in the way filmmakers discuss the problems surrounding them.

In a film, problems or ideas may not be original and fixed. They are the entities which constantly move and change. Humans continue to uncover them, starting from the daily conversation until they are transformed into a work of art. And as what we realize, nowadays, film is a medium being very close to us.

Moreover, the world of cinema provides more and more discretion and space for the filmmakers to shape their own prototypes of work. One idea may be delivered in various packages. It means that an issue may be presented through different expressions, aesthetic overtures, and types of film.

The program strives to capture the variety of expression and aesthetic overture brought forth

Program ini mencoba membaca ragam cara tutur dan tawaran estetik sineas tersebut dalam menangkap kondisi Asia saat ini. Sama halnya dengan gagasan, kemasan yang luwes adalah hal yang dituntut untuk terus dikembangkan dalam semesta perfilman. Dan sama halnya dengan realitas manusia yang tidak akan pernah tetap, semesta sinema pun dituntut untuk terus beradaptasi dengan fluiditasnya masing-masing.

Bersepakat dengan tema JAFF tahun ini, realitas adalah bentuk paling nyata dari *fluidity* yang tidak melulu mengalir mengikuti arus. Idealnya, semesta perfilman juga demikian, terkadang ia musti mengalir, meresap, menekan, bahkan melawan arus dalam menangkap realita-realita yang ada.

Akhir kata, selamat menonton dalam aliran dan selamat mengalir dalam tontonan.

by filmmakers in their effort in portraying the current condition of Asia. As well as ideas, the development of supple packaging is also required in the universe of cinema. And as dynamic as human reality, the universe of cinema shall perform continuous adaptation to the fluidity of the issues.

Concurring with the theme JAFF raises this year, reality is the most genuine form of fluidity which does not necessarily go with the flow. Ideally, the universe of cinema should go likewise. Sometimes it has to stream down, percolate, give pressure, and even go against the stream in the attempts of apprehending existing reality.

Happy watching and flowing within the spectacles.





Documentary

Amour du Réel

Iman Behrouzi | 28 minutes | 2017 | Iran

Setelah bekerja di luar negeri selama beberapa tahun, seorang pembuat film kembali ke rumah keluarganya di Shiraz, Iran, untuk membuat film tentang wanita yang ia cintai. Explorasi pada perasaan serta rintangan untuk melintasi budaya dan batas geografis dalam usahanya memperjuangkan hubungan tersebut akhirnya mengajak keluarganya untuk introspeksi dan saling mengungkapkan perasaan dengan cara baru di depan kamera. Ini adalah sebuah dokumenter yang mengisahkan pemahaman lintas generasi akan cinta dan perasaan dengan latar situasi Iran masa kini.

After working abroad for several years, a filmmaker returns to his family home in Shiraz, Iran to make a film for the woman he loves. The exploration of his feelings and of the cross-cultural and geographical barriers in pursuing this relationship eventually spark introspections among members of his family, as they express their emotions to one another in new ways in front of the camera. It is a documentary about cross-generational understandings of love and emotion set in current day Iran.

Director

Iman Behrouzi lahir pada tahun 1984 di Shiraz, Iran. Ia menempuh studi di bidang penyutradaraan film di University of Tehran, Iran. Sekarang Behrouzi tengah melanjutkan studi di bidang Budaya Media di University of Cologne, Jerman. Ia telah menyutradarai dan menyunting beberapa film dokumenter dan fiksi pendek. Film-filmnya telah ditayangkan di seluruh dunia. Film dokumenter terbarunya, *A Movie for You*, secara resmi terpilih dalam Visions du Réel dan Zurich Film Festival pada tahun 2015.

Iman Behrouzi was born in 1984 in Shiraz, Iran. He studied cinema directing at the University of Tehran in Iran. Now Behrouzi studies Media Culture at the University of Cologne in Germany. He directed and edited several documentaries and short fiction films. His films are shown throughout the world. His last documentary, *A Movie for You*, was selected officially by Visions du Réel and Zurich Film Festival in 2015.

Contact

Iman Behrouzi

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Fiction

Death of the Sound Man

Sorayos Prapapan | 16 minutes | 2017 | Thailand

Suara adalah sesuatu yang sering terabaikan, begitu juga dengan suara dalam film yang kerap tidak dipedulikan penonton. Dua juru rekam suara tengah mengerjakan *mixing* akhir untuk sebuah film pendek. Akankah suara mereka terdengar oleh seseorang?

The voice of the people is often neglected, similar to how sound in film is often neglected by the audience. Two sound recordists are working on the final mix of a short film. Will their sound be heard by someone?

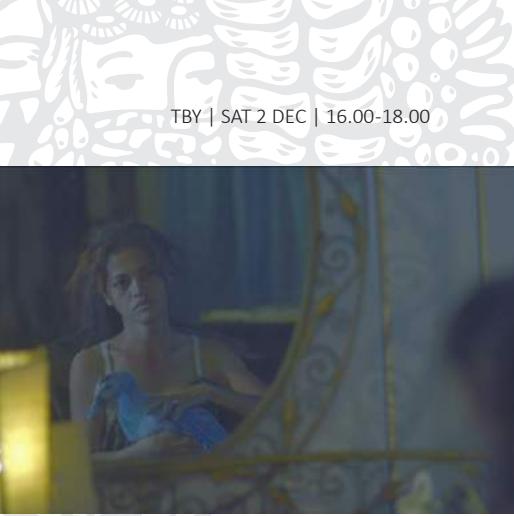
Director

Sorayos Prapapan lahir tanggal 25 September 1986 di Bangkok. Ia mulai terjun ke industri film Thailand sebagai juru rekam suara dan seniman foley. Ia telah menyutradarai banyak film pendek yang memenangkan penghargaan di Thailand dan telah ditayangkan di banyak festival film, termasuk Rotterdam, Winterthur, dan Fribourg. *Death of the Soundman* adalah film pendek terbarunya.

Sorayos Prapapan was born on 25 September 1986 in Bangkok. He started working in Thai film industry as a sound recordist and foley artist. He has directed many short films which won awards in his home country and were shown in many international film festivals including Rotterdam, Winterthur, and Fribourg. *Death of the Soundman* is his latest short film.

Contact

Minimal Animal
yossyoss@hotmail.com



Fiction

Deep

Aedrian Araojo | 20 minutes | 2016 | Philippines

Mara amat takut pada air. Ia mengidap penyakit langka yang membuatnya tidak dapat menyentuh cairan apa pun. Sebagai orang tua tunggal, anak laki-lakinya, Elim, adalah hal yang paling berharga dalam hidupnya. Sayangnya, Elim didiagnosa menderita penyakit yang mengancam nyawanya. Satu-satunya permintaan anak itu adalah belajar berenang.

Mara is scared of water. She has a rare condition that keeps her from touching any form of liquid. As a single mother, her only pearl is her frisky son, Elim, who was later on diagnosed with a life-threatening disease. The boy's only request is to learn how to swim.

Director

Aedrian Araojo meraih gelar Sarjana Komunikasi Massa dari Ateneo de Zamboanga University. Karyanya telah ditayangkan di berbagai macam festival film di Filipina, di antaranya QCinema International Film Festival, Salamindanaw Film Festival, dan Cinema Rehiyon. Karya terbarunya, *Hondo*, memenangkan penghargaan Best Short (film pendek terbaik) dalam QCinema Film Festival. Araojo adalah salah satu pendiri Hombrella Pictures.

Aedrian Araojo graduated with a BS in Mass Communication in the Ateneo de Zamboanga University. His works have been showcased in different film festivals in the Philippines including QCinema International Film Festival, Salamindanaw Film Festival, and Cinema Rehiyon. His latest work, *Hondo*, won the Best Short in the 2016 QCinema International Film Festival. Araojo is a co-founder of Hombrella Pictures.

Contact

Hombrella Pictures
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TBY | WED 6 DEC | 16.00-18.00



Fiction

Lagi Senang Jaga Sekandang Lembu

Amanda Nell Eu | 18 minutes | 2017 | Malaysia

Dua remaja terbuang menjalin persahabatan yang ganjil di desa mereka yang terpencil. Yang satu mulai mengetahui rahasia gelap yang lainnya; ia mulai mengamati perubahan pada diri teman barunya itu, mulai dari kekerasan, sifat buas, dan kasih sayang yang dimilikinya.

Two teenage outcasts form an uncanny friendship in their remote village. As one discovers the other's dark secrets, she observes the changes in her new friend to the point of violence, monstrosity, and affection.

Director

Termotivasi untuk belajar lebih banyak tentang industri perfilman, Nell menempuh studi di London Film School. Ia baru saja menyelesaikan film tugas akhirnya di tanah airnya, Malaysia. Saat ini, ia sedang menggarap proses praproduksi film pendeknya di Inggris. Nell sangat tertarik mengambil sudut pandang perempuan dalam menaraskan cerita. Filmnya sering kali berkisah tentang peran protagonis perempuan dari segala umur.

Inspired to learn more about the film industry, Nell enrolled to study filmmaking at the London Film School. Having recently completed her graduation film in her home country, Malaysia, she is currently in pre-production for her next short film in the UK. Nell is interested in telling stories from a woman's point of view and her films often revolve around female protagonists of all ages.

Contact

Amanda Eu
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Fiction

Madonna

Sinung Winahyoko | 14 minutes | 2017 | Indonesia

Melati dan llalang adalah dua bersaudara yang bekerja di Bagan, sebuah kapal besar yang berlabuh di teluk selama bertahun-tahun. Suatu hari, majikan mereka datang ke Bagan mengambil ikan-ikan untuk dijual ke daratan. Melati selalu menjadi orang yang bertugas memasukkan ikan-ikan ke dalam kapal milik sang majikan. Ketika Melati sedang memasukkan ikan-ikan tadi, majikannya mulai menggoda saudara laki-laki Melati di Bagan, dan bahkan sampai memperkosanya. Situasi yang tidak menyenangkan ini segera diketahui oleh Melati. Ia berusaha menghentikan hal tersebut dengan menyerang majikannya. Sayangnya ia tidak berhasil. Sang majikan semakin berhasrat untuk memperkosa llalang dan memaksa Melati untuk melihat kejadian itu.

Melati and llalang are two siblings who work at Bagan, a big craft anchored in bays for years. One day, the boss comes visit the Bagan to take the fish to sell at the Mainland. Melati is always in charge to load the fish to the boss' boat. When Melati loads the fish to the boat, the boss at The Bagan starts to harass her brother, then rapes him. This unpleasant situation caught by Melati. She tries to stop the boss by attacking him. Unfortunately, she failed. The boss becomes more eager to rape llalang and forces Melati to watch them while he does it to the boy.

Director

Sinung Winahyoko lahir di Yogyakarta, tanggal 21 Maret 1984. Setelah lulus dari Akademi Komunikasi Indonesia di Yogyakarta, ia mulai karier sebagai pembuat film dokumenter pada awal tahun 2007 untuk film belakang layar. Tahun 2010, ia mulai menyutradarai beberapa video musik yang diproduksi secara mandiri, dan menjadi pengarah panggung (*stage director*) untuk acara musik. Film pendek pertamanya yang berjudul *Memoria* dibuat tahun 2010. Tahun 2015, ia menyutradarai film pendek keduanya, *Taste of Fences*, yang dinominasikan sebagai Best Art Direction dalam Odense International Film Festival Denmark, serta diputar pada Human Rights International Film Festival di Italia, Joga-NETPAC Asian Film Festival, dan Busan International Short Film Festival. *Madonna* (2017) adalah film pendek ketiganya.

Sinung Winahyoko was born in Yogyakarta, on 21 March 1984. After graduating from Indonesian Communication Academy in Yogyakarta, he started his career in early 2007 as a documentary filmmaker for some behind the scene movies. In 2010, he began directing self-produced music videos, and became Stage Director for some music events. Sinung started making his first short film, *Memoria*, in 2010. In 2015, he directed his second short film, *The Taste of Fences*, which was nominated as Best Art Direction in Odense International Film Festival Denmark, and screened at Human Rights International Film Festival in Italy, Joga-NETPAC Asian Film Festival, and Busan International Short Film Festival. *Madonna* (2017) is his third short film.

Contact

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TBY | MON 4 DEC | 16.00-18.00

TBY | WED 6 DEC | 16.00-18.00



Animation

My Father's Room

Jang Nari | 8 minutes | 2016 | Korea

Seorang perempuan disiksa oleh ayahnya semasa kecil. Semenjak kepergian sang ayah, rasa sakit dan amarahnanya mulai memudar. Suatu hari, tiba-tiba ia dikejutkan oleh kisah kehidupan ayahnya yang membuatnya kebingungan menentukan perasaannya.

A girl was abused by her father during childhood. Since he left the girl, the pain and anger had begun to fade. One day, unexpectedly, she was struck by a revelation about her father's life that cast her feelings about him into confusion.

Director

Jang Nari lahir pada tahun 1985. Ia lulus dari Korea National University of Arts (K-ARTS) dengan gelar MA pada tahun 2016. *My Father's Room* adalah film animasi pendek ketiganya, setelah *Twirling* (2010) dan *Home Sweet Home* (2012).

Jang Nari was born in 1985. She graduated from the Korea National University of Arts (K-ARTS) with an MA in 2016. *My Father's Room* is her third short animation, following *Twirling* (2010) and *Home Sweet Home* (2012).

Contact

ANISEED

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Animation **Roda Pantura**

Hizkia Subiyantoro | 19 minutes | 2016 | Indonesia

Di tengah krisis ekonomi tahun 1998, seorang sopir truk berjuang menghidupi keluarganya. Dalam pekerjaannya yang penuh tekanan, ia terjebak dalam gaya hidup Pantura dan terlibat dengan minuman keras, perjudian, bahkan prostitusi.

In the midst of the economic crisis in 1998, a truck driver struggled to support his family. The stressful work soon entrapped him in the lifestyle of Pantura (northern coast of Java), such as consuming alcoholic beverages, gambling, and even prostitution.

Director

Hizkia Subiyantoro adalah seorang animator dan juru cerita visual. Ia lahir dan besar di Yogyakarta. Ia mulai belajar desain sejak tahun 1997-1998 dan kemudian bekerja sebagai desainer pengemasan dan tata letak di Pura Barutama, Kudus. Hizkia belajar seni grafis di ISI Yogyakarta (2000-2007) sambil mulai mempelajari teknik animasi pada tahun 2004. Ia pernah bekerja sebagai desainer 3D, lalu membangun sebuah perusahaan pengembang game, dan bekerja sebagai seniman 3D di Jakarta (2007-2009). *Roda Pantura* adalah film pendek animasi dua dimensi yang menjadi debut kariernya dan dibiayai secara independen.

Hizkia Subiyantoro is an animator and visual storyteller. He was born and raised in Yogyakarta. He began learning design in 1997-1998 and then worked as a packaging and layout designer at Pura Barutama, Kudus. He learned graphic art at ISI Yogyakarta (2000-2007) while at the same time started studying animation technique in 2004. He worked as a 3D designer, established a game developer company of his own, and worked as a 3D artist in Jakarta (2007-2009). *Roda Pantura* is an independently-financed 2 dimensional animated short film marking his directorial debut in animated film.

Contact

Hizaro
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Fiction

The Honor

Sawanya Jumchart | 22 minutes | 2017 | Thailand

Pracha, seorang tentara wamil (wajib militer) muda yang berangan-angan jadi perwira suatu hari nanti. Ia memilih untuk bekerja di salah satu rumah jenderalnya. Hal yang tak terduga terjadi saat ia bekerja di sana.

Pracha, a young conscript who dreams to become an officer someday, chooses to work in one of the general's house. Unexpected event begins to unfold while he is working there.

Director

Sawanya Jumchart merupakan sarjana film dari Bangkok, Thailand.

Sawanya Jumchart is a recent film graduate from Bangkok, Thailand.

Contact

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Fiction **Tradition**

Lanka Bandaranayake | 11 minutes | 2016 | Sri Lanka

Seorang wanita tua mendandani seorang pengantin wanita dengan perhiasan tradisional Sri Langka. Ia menjelaskan arti simbolis dari setiap perhiasan itu. Hal itu mengingatkan sang pengantin pada hubungannya di masa lalu dan luka dalam yang tertinggal. Takdir sang pengantin seperti khayalan semata.

An old woman decorates a bride with the traditional Sri Lankan jewelry. She describes the symbolic meaning of each jewelry piece. Those meanings carry the girl to her past relationships and their deep scars. The bride's ultimate destiny seems illusory.

Director

Lanka Bandaranayake lahir di Anuradhapura, Sri Lanka. Ia memulai kariernya sebagai aktris pada tahun 1998. Sejak saat itu, ia telah memenangkan beberapa penghargaan nasional untuk akting dan rancang kostum. Selain itu, ia juga menjadi produser dan sutradara drama yang memenangkan banyak penghargaan tingkat nasional. Film pendek pertamanya yang berjudul *Tradition* diproduksi pada tahun 2016.

Lanka Bandaranayake was born in Anuradhapura, Sri Lanka. She started her career as an actress in 1998. Since then she has won several acting and costume designing national awards. Later she also became a national award-winning drama producer and director. Her first short film, *Tradition*, was produced in 2016.

Contact

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Documentary

Welu de Fasli

Ishak Iskandar & Wahyu Utami | 11 minutes | 2015 | Indonesia

Walu de Fasli adalah sebuah kumpulan dialog dan aktivitas seorang anak berumur 4 tahun bernama Fasli di sebuah dapur. Fasli adalah seorang anak yang lahir dan tumbuh di Kampung Kao, Lengko Ajang, Manggarai Timur, Nusa Tenggara Timur. Ayah Fasli meninggal pada tahun 2013. Tahun berikutnya, Fasli ditinggalkan oleh ibunya yang pergi ke Kalimantan dan tidak meninggalkan kabar apa pun sampai dirampungkannya film ini. Fasli kini dibesarkan oleh Pak Abdul. Fasli mewarisi kebun kemiri dari ayahnya yang sudah meninggal. Kebun ini sekarang dikelola oleh Pak Abdul, kakak tertua dari ayahnya yang sudah meninggal.

Welu de Fasli is a series of dialogues and activities performed by Fasli (4 years old) in a kitchen. Fasli is a child born and raised in Kampung Kalo , Lengko Ajang, Manggarai Timur, East Nusa Tenggara. Fasli's father died in 2013. The next year, Fasli was left by his mother. She went to Kalimantan, leaving no news until this film is completed. Now Fasli is raised by Mr. Abdul. Fasli has a candlenut plantation inherited from his father. The plantation is now cultivated by Abdul, the eldest brother of his deceased father.

Director

Ishak Iskandar lahir di Makassar, Sulawesi Selatan pada tahun 1981. Dia lulus dari jurusan Administrasi Publik di Universitas Muhammadiyah Makassar. Dia sudah aktif berpartisipasi dalam pembuatan film dokumenter sejak tahun 2005.

Wahyu Utami lahir di Wonogiri dan sekarang tinggal di Yogyakarta. Sejak 2009, dia membuat video seni dan video instalasi. Karyanya pernah dipamerkan di beberapa galeri di beberapa kota. Dia pernah mengikuti program residensi di beberapa tempat, baik lokal dan internasional. Sejak 2010 dia bekerja sebagai Asisten Sutradara di berbagai Film dan produksi TVC. Pada tahun 2014, dia mulai bekerja sebagai fasilitator dan pernah ditempatkan di Flores dan Halmahera. Sejak itu dia mulai membuat film sebagai sutradara. Sekarang dia bekerja sebagai pengajar di Jogja Film Academy dan juga sebagai *freelance copywriter*.

Ishak Iskandar was born in Makassar, South Sulawesi, in 1981. He graduated from the Department of Public Administration of Universitas Muhammadiyah Makassar. He has been actively participating in the process documentary film making since 2005.

Wahyu Utami was born in Wonogiri and now lives in Yogyakarta. Since 2009, she had made art videos and video installations. Her works had been exhibited in several galleries in several cities. She had attended some residency programs in several places, both locally and internationally. In 2010, she started working as Assistant Director in various Film and TVC productions. In 2014, she started working as a facilitator and had been stationed in Flores and Halmahera. Following that, she started filming as a director. Now she works as a lecturer at Jogja Film Academy and as well as a *freelance copywriter*.

Contact

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Inilah Sinema yang Harus Kita Bela

Ifa Isfansyah

Sudah seharusnya sebuah festival film bertanggung jawab terhadap perkembangan sinema di mana festival film tersebut berada. Sejak awal JAFF berlangsung, komitmen untuk terus mendukung perkembangan sinema Indonesia diusahakan untuk selalu dijaga. Apa pun yang terjadi dengan sinema Indonesia, baik dan buruknya, itulah sinema yang harus kita bela.

JAFF selalu memberi ruang untuk film-film Indonesia, terutama ruang lebih untuk film-film yang tidak mudah bertemu dengan penontonnya. Sinema Indonesia sudah seharusnya beragam, seperti halnya dengan bahasanya, budayanya, dan manusianya. Sangat berat untuk membangun budaya menonton dan merayakan keberagaman sinema jika hanya mengandalkan jaringan bioskop utama.

Tahun-tahun sebelumnya JAFF konsisten dengan program The Faces of Indonesian Cinema Today sebagai ruang untuk film-film yang mempunyai pencapaian lebih dalam industri, baik dalam hal pencapaian penonton, nilai produksi, hingga capaian teknisnya. Program tersebut berkembang, baik dalam jumlah penonton maupun bentuk filmnya. Perkembangan itu membuat banyak film Indonesia yang dibuat oleh sutradara mapan dengan hasil yang maksimal justru tidak mendapat ruang di program utama (baca: kompetisi) JAFF, padahal tiap tahunnya, capaian film seperti

This is the Cinema We Must Defend

Reasonably, a film festival should be responsible for the development of cinema in which the festival is conducted. Since the very beginning, JAFF strives to hold on to the commitment of supporting Indonesian cinema. No matter what happens to Indonesian cinema, either good or bad, this is the cinema we should defend.

JAFF constantly provides spaces for Indonesian films. Even more spaces for the films hardly meeting the audiences. Indonesian cinema should be diverse, just as its languages, cultures, and humans. To shape the culture of watching cinema and to celebrate the diversity of cinema among our society will be an arduous work when we rely only on mainstream theatres.

In previous recent years, JAFF has consistently arranged The Face of Indonesian Cinema Today program as a space dedicated to films with exceeding achievements in the industry. The achievements might refer to the number of viewers, production values, and even technical accomplishments. This very program grows, both in terms of the quantity of audience and the forms of the film. We have found that many Indonesian films spawned by established directors with the utmost results could not be accommodated in JAFF's main program (competition). Whereas, in each year, it is not rare to find films with such performance. Starting from this year,

itu tidak sedikit. Mulai tahun ini JAFF mengembangkan program tersebut menjadi program kompetisi. Bahkan untuk pertama kalinya kami mencoba memberikan apresiasi bukan hanya untuk capaian film, namun juga untuk sutradara, penulis skenario, aktor, dan sinematografer.

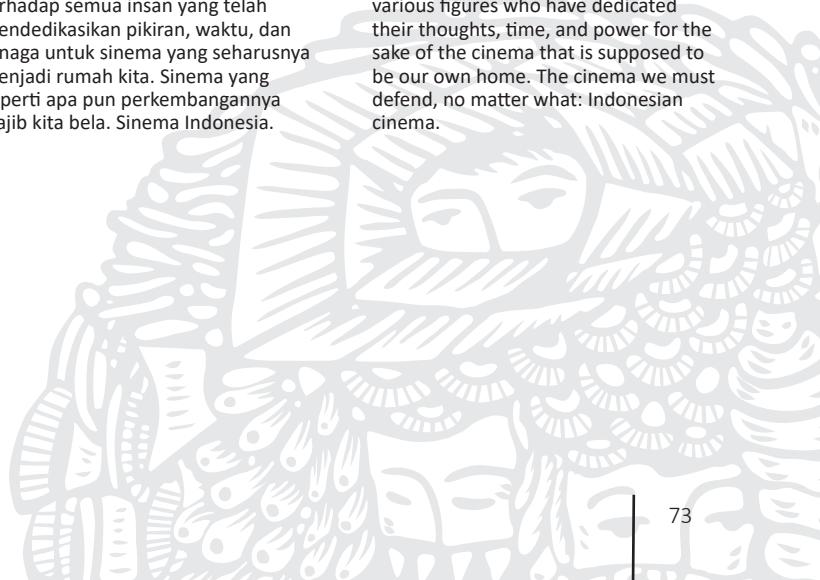
Lalu bagaimana kami mencoba membaca capaian-capaian ini agar menjadi objektif? Daftar film yang masuk dalam program kompetisi ini akan dinilai oleh tiga juri asing yang memahami industri film Indonesia. Tahun ini kami memilih Gertjan Zuilhof, Kim Young Woo, dan Maggie Lee. Gertjan adalah mantan *programmer* di Internasional Film Festival Rotterdam yang sudah lama sekali berfokus pada film Indonesia. Kim Young Woo, sebagai *programmer* Busan Internasional Film Festival untuk wilayah Asia, telah bertahun-tahun mengikuti perkembangan film Indonesia. Maggie Lee adalah jurnalis film internasional yang dalam setiap kesempatan selalu menulis tentang film Indonesia. Untuk memberi ruang lebih bagi film Indonesia dan mengukur perkembangannya, kami mengawali program baru ini dengan hanya memilih film-film dengan satu negara produksi: Indonesia.

Program ini adalah bentuk apresiasi terhadap semua insan yang telah mendedikasikan pikiran, waktu, dan tenaga untuk sinema yang seharusnya menjadi rumah kita. Sinema yang seperti apa pun perkembangannya wajib kita bela. Sinema Indonesia.

JAFF is developing the old program into the one of competition. To take this even further, this year will be the very first time for us to bestow our appreciation, not merely toward the film's accomplishments, but also toward the Director, the Scriptwriter, the Actor, and the Cinematographer.

Thus, how should we comprehend these accomplishments in an objective manner? Selected films in the competition program will be judged by three foreign jury members who have deep discernment of Indonesian film industry. This year, we choose Gertjan Zuilhof, Kim Young Woo, and Maggie Lee as jury members. Gertjan is a former programmer of International Film Festival Rotterdam who has been focusing on Indonesian cinema. Kim Young Woo, serving as the programmer of Busan International Film Festival working for the Asian region, has been following Indonesian cinema for years. Meanwhile, Maggie Lee, an international film journalist, frequently writes on Indonesian films. To broaden the opportunity for Indonesian films and to measure the improvement, we initiate the program by only selecting films with one country of origin: Indonesia.

This program is an appreciation toward various figures who have dedicated their thoughts, time, and power for the sake of the cinema that is supposed to be our own home. The cinema we must defend, no matter what: Indonesian cinema.



**Fiction****Aisyah Biarkan Kami Bersaudara**

Herwin Novianto | 110 minutes | 2016 | Indonesia

Belum lama ini Aisyah (Laudya Cynthia Bella) lulus dari universitas. Ia tinggal bersama ibu dan adiknya semenjak ayahnya wafat beberapa tahun yang lalu. Sekian lama ia bermimpi menjadi guru dan mendaftar sebagai tenaga pengajar yang akan dikirim ke Timor Tengah. Dusun Derok, desa kecil di Timor Tengah Utara tidak punya akses listrik maupun telepon. Sepanjang tahun udara kering dan suhu mencapai 42° Celsius. Saat berjuang beradaptasi dengan lingkungan barunya, perlahan ia mempelajari sejarah penduduk setempat. Mayoritas penduduk beragama Katolik, sedangkan Aisyah beragama Islam. Salah satu muridnya, Lordis Defam, membenci Aisyah karena pamannya merupakan saksi hidup tragedi Ambon. Berbekal tekad, Aisyah mampu mewujudkan mimpiinya dan meyakinkan mereka untuk berubah pikiran lewat cinta dan kasih. Pada akhirnya, Aisyah tidak hanya mengajarkan kemampuan akademik, melainkan juga nilai-nilai hidup yang berharga, terutama toleransi.

Aisyah (Laudya Cynthia Bella) had recently graduated from university. She has been living with her mother and younger brother since her father passed away years ago. It has been her dream to be a teacher and she decides to register herself to be sent to Central Timor as a teaching workforce. Dusun Derok, a small village in North Central Timor Regency has neither electricity nor phone reception. The climate is dry with a constant temperature of 42° Celsius all year long. As Aisyah struggles to adapt to her new surroundings, she slowly learns the history of the local populace. The majority of the local people are Catholic, and Aisyah is a Moslem. One of her students, Lordis Defam despises her due to the fact that his uncle was a witness of the Amboin Incident. Aisyah's determination to fulfill her dream enables her to convince them to change their mind through love and compassion. In the end, she displays more than just academic prowess, but also valuable life lessons, especially on tolerance.

Director

Herwin Novianto adalah seorang sutradara film Indonesia yang memenangkan penghargaan Sutradara Terbaik pada Festival Film Indonesia 2012 untuk dramanya *Tanah Surga... Katanya*. Tahun 2011, sebuah film televisi buatan Novianto yang berjudul *Papi, Mami, dan Tukang Kebun* memenangkan 12 penghargaan di FTV Awards di Jakarta, termasuk Sutradara Terbaik.

Herwin Novianto is an Indonesian film director who won Sutradara Terbaik (Best Director) at Indonesian Film Festival 2012 for his drama entitled *Tanah Surga... Katanya*. In 2011, a television movie made by Novianto entitled *Papi, Mami, dan Tukang Kebun* won 12 awards at FTV Awards in Jakarta, including Sutradara Terbaik (Best Director).

Contact

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**Fiction****Bukaan 8**

Angga Dwimas Sasongko | 105 minutes | 2017 | Indonesia

Alam dan Mia, adalah pasangan milenial yang bertemu dan jatuh cinta di dunia maya. Hubungan mereka tidak direstui oleh keluarga Mia yang menganggap Alam hanya bermain media sosial dan tidak memiliki pekerjaan tetap. Di momen kelahiran anak pertama mereka, Alam ingin membuktikan kepada Ambu dan Abah, orang tua Mia, bahwa ia adalah seorang suami idaman. Alam berusaha agar Mia bisa melahirkan di rumah sakit terbaik. Sialnya, uang yang sudah disiapkan Alam ternyata tidak cukup karena paket promo persalinan di rumah sakit tersebut sudah berakhir. Tidak berhenti di situ, berbagai kekacauan kerap terjadi akibat kebohongan Alam yang ditambah dengan berbagai tuntutan dari keluarga besar Mia. Apakah upaya Alam akan membuatnya diakui sebagai lelaki yang dapat diandalkan atau justru membuatnya berpisah dengan Mia?

Alam and Mia is a millennial couple who met and fell in love on the internet. Their relationship is not approved by Mia's family because they assumed Alam is just playing around social media all day and does not have an established job. On the birth of their first child, Alam wants to prove to Ambu and Abah, Mia's parents, that he is an ideal husband. Alam tries so hard so that Mia can give birth at the best hospital. Unfortunately, his money is not enough because the promotion package in the hospital has ended. Chaos unfolds as Alam lies and Mia's big family keeps demanding more. Will Alam's struggle make people recognize him as a dependable man or otherwise take Mia away from him?

Director

Angga Dwimas Sasongko adalah lulusan Ilmu Politik dari Universitas Indonesia. Ia menyutradari dan memproduksi film panjang pertamanya, *Foto, Kotak dan Jendela*, tahun 2006. Tahun 2008, ia mendirikan Visinema Pictures, perusahaan produksi film di Jakarta. *Hari Untuk Amanda* (2010) dinominasikan di Piala Citra 2010 untuk delapan kategori. *Cahaya dari Timur: Beta Maluku* (*We Are Moluccans*, 2014) memenangi dua Piala Citra 2014. Angga adalah sutradara termuda yang memenangkan penghargaan film terbaik di Piala Citra. *Filosofi Kopi* (2015) telah diputar di banyak festival film internasional seperti Taipei Golden Horse Film Festival dan BiFan. *Surat dari Praha* (*Letters From Prague*, 2016), memberi Angga penghargaan Sutradara Terbaik di Usmar Ismail Awards.

Angga Dwimas Sasongko graduated from University of Indonesia with a major in Political Science. He directed and produced his first feature film, *Foto, Kotak dan Jendela*, in 2006. In 2008, he founded Visinema Pictures, a film production company based in Jakarta. *Hari Untuk Amanda* (2010) was nominated in Citra Award 2010 for eight categories. *Cahaya dari Timur: Beta Maluku* (*We Are Moluccans*, 2014) won two Citra Awards in 2014. Angga is the youngest director winning Best Film in Citra Awards. *Filosofi Kopi* (2015) has screened in many international film festivals, including Taipei Golden Horse Film Festival and BiFan. *Surat dari Praha* (*Letters From Prague*, 2016) have won Angga the award of Sutradara Terbaik (Best Director) in Usmar Ismail Awards.

Contact

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**Fiction****Cek Toko Sebelah**

Ernest Prakasa | 104 minutes | 2016 | Indonesia

Erwin (Ernest Prakasa) menikmati karier yang mulia di usia muda dan memiliki kekasih cantik yang sama-sama sukses, Natalie (Gisella Anastasia). Tapi, semua begitu rumit ketika Koh AFuk (Chew Kin Wah) yang kesehatannya memburuk ingin mewariskan toko kelontongnya kepada Erwin, anak kesayangannya. Oleh karena itu, Yohan (Dion Wiyoko), saudara Erwin, marah karena dilewati. Sebagai anak tertua yang lebih memperhatikan orang tuanya, Yohan yakin dia dan istrinya, Ayu (Adinia Wirasti), adalah yang paling berhak melanjutkan toko. Sayangnya, Koh AFuk sulit untuk percaya sebab Yohan selalu memberontak.

Erwin (Ernest Prakasa) enjoys a thriving career at a young age with an equally successful girlfriend, Natalia (Gisella Anastasia). Things get complicated when Koh Afuk (Chew Kin Wah) whose health is deteriorating wants to bequeath his grocery store to his favorite son, Erwin. Therefore, Erwin's brother, Yohan (Dion Wiyoko), gets enviously angry. As the oldest child who takes better care of his parents, Yohan is certain that he and his wife, Ayu (Adinia Wirasti), deserve to manage the family business. Unfortunately, Koh Afuk does not trust him easily as Yohan continually rebels against him.

Director

Ernest Prakasa mengawali popularitasnya sebagai komedian di ajang *stand-up comedy*. Ia kemudian turut bermain di sejumlah film, yaitu *Make Money* (2013), *Comic 8* (2014), *Kukejar Cinta ke Negeri Cina* (2014), *CJR The Movie* (2015), dan *Comic 8: Casino Kings* (2015). Tak berselang lama, ia juga menjajaki profesi di balik layar dengan menjadi penulis skenario dan sutradara lewat debutnya, *Ngenest*. Pada tahun 2016 ia tidak hanya duduk sebagai sutradara, tapi juga turut menjadi penulis skenario, sekaligus pemeran utama dalam film keduanya, *Cek Toko Sebelah*.

Ernest Prakasa starts his career as a stand-up comedian. He then starred in several films such as *Make Money* (2013), *Comic 8* (2014), *Kukejar Cinta ke Negeri Cina* (2014), *CJR The Movie* (2015), and *Comic 8: Casino Kings* (2015). Not long after that, he began to work behind the scene as a scriptwriter and director for his debut film, *Ngenest*. In 2016, aside from working as the director, Ernest also acts as the scriptwriter and the lead actor of his second feature film, *Cek Toko Sebelah*.

Contact

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Fiction

Galih & Ratna

Lucky Kuswandi | 112 minutes | 2017 | Indonesia

Sebuah cerita tentang dua remaja yang belum siap menghadapi transisi menuju kedewasaan. Namun lingkungan memaksa mereka untuk berubah tanpa memedulikan keinginan mereka sendiri. Mereka hanya memiliki satu sama lain untuk diam-diam saling menyemangati dan mencapai mimpi-mimpi mereka.

A story about life in transition, where there are two teenagers who are not ready to become adults. However, their surroundings demand many things from them without considering what they exactly want. They only have each other to quietly encourage one another and pursue their dreams.

Director

Lucky Kuswandi adalah sutradara asal Indonesia. Ia menempuh pendidikan jurusan Film di Art Center College of Design di Pasadena, California. Tahun 2006, ia menjadi bagian dari Berlinale Talent Campus. Setelah beberapa film pendeknya diputar di sejumlah festival film internasional, ia menyutradarai film panjang pertamanya yang berjudul *Madame X* pada tahun 2010. Film tersebut berhasil masuk dua nominasi di Asian Film Awards. Film panjang keduanya, *Selamat Pagi, Malam*, sudah ditayangkan di banyak festival film.

Lucky Kuswandi is an Indonesian director. He studied Cinema at the Art Center College of Design in Pasadena, California. In 2006, he took part in the Berlinale Talent Campus. After several of his short films were selected in international festivals, he directed his first feature film, *Madame X*, in 2010, subsequently nominated for two Asian Film Awards. His second feature film, *In the Absence of the Sun*, has toured several festivals.

Contact

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**Fiction****My Generation**

Upi Avianto | 104 minutes | 2017 | Indonesia

Film ini bercerita tentang persahabatan 4 anak SMU, Zeke, Konji, Suki dan Orly. Semuanya bermula dari kegagalan liburan mereka yang disebabkan oleh video yang mereka buat untuk mengkritik guru. Video buatan mereka membuat sekolah dan orang tua heboh. Liburan sekolah yang terkesan tidak istimewa akhirnya justru membawa mereka pada kejadian-kejadian dan petualangan yang memberi pelajaran sangat berarti dalam kehidupan. Sejak saat itu kehidupan mereka tidak sama lagi.

A film about the friendship of four high school students, Zeke, Konji, Suki, and Orly. It all started with a video they made to criticize their teachers. The video caused an uproar among teachers and parents. A seemingly dull vacation takes them into moments and adventure that gives meaningful lessons in their life. Since then, their life has not been the same again.

Director

Upi Avianto lahir pada 1 Januari 1970 di Jakarta. Kariernya diawali sebagai penulis skenario film *Tusuk Jelangkung* (2003) dan *Lovely Luna* (2004). Ia mulai menjadi sutradara dalam *30 Hari Mencari Cinta* (2004). Film lain yang disutradarainya adalah *Realita Cinta dan Rock'n Roll* (2006), *Perempuan Punya Cerita* (2007), *Radit dan Jani* (2008), *Serigala Terakhir* (2009), dan *Red Cobex* (2010). Pada tahun 2008, Radit dan Jani membuat Upi masuk dalam nominasi sutradara terbaik di beberapa ajang penghargaan film. *Red Cobex*, film komedi buatannya, masuk nominasi skenario terbaik pada Piala Citra FFI 2010. Pada FFI 2013, ia dan filmnya masuk sebagai nominasi sutradara dan film terbaik.

Upi Avianto was born on 1 January 1970 in Jakarta. Her career begins as a scriptwriter for *Tusuk Jelangkung* (2003) and *Lovely Luna* (2004). She began to direct her own film in *30 Hari Mencari Cinta* (2004). Her filmography includes *Realita Cinta dan Rock'n Roll* (2006), *Perempuan Punya Cerita* (2007), *Radit dan Jani* (2008), *Serigala Terakhir* (2009), and *Red Cobex* (2010). In 2008, Upi was nominated for the category of best director in several film awards for *Radit and Jani* (2008). *Red Cobex*, her comedy film, was nominated for the best screenplay in Piala Citra FFI 2010. In FFI 2013, she and her film were nominated as the best director and best film, respectively.

Contact

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Documentary

Negeri Dongeng

Anggi Frisca | 104 minutes | 2017 | Indonesia

Sebuah film mengenai perjalanan melihat Indonesia, melihat sahabat dan rekan-rekan seperjalanan, juga melihat diri sendiri. *Negeri Dongeng* berkisah mengenai 7 sineas muda Indonesia yang mendaki 7 puncak gunung tertinggi di Nusantara berbekal 7 buah kamera, bersama-sama. Perjalanan panjang membuat mereka mengupas cerita pada setiap tempat yang disinggahi. Beragam emosi berkecamuk dalam perjalanan. Bertemu dengan orang-orang baru selama penjelajahan darat, laut, dan udara. Setiap potongan kisahnya akan memperlihatkan betapa Indonesia kaya dan luas untuk diperlajahi bersama-sama. Dan di ujung perjalanan itu, kita akan menemukan arti sebuah perjalanan.

A film about a journey of seeing Indonesia, seeing friends and fellow travellers, and looking into oneself as well. *Negeri Dongeng* tells the story of 7 young filmmakers who climbed the 7 highest mountains in Indonesia bringing with them 7 cameras, together. The long journey causes them to share stories at every place they go to. Experiencing lots of emotion, meeting new people during the exploration across places, every piece of the story shows the richness and vastness of Indonesia is to be explored together. And at the end, we will find the real meaning of a journey.

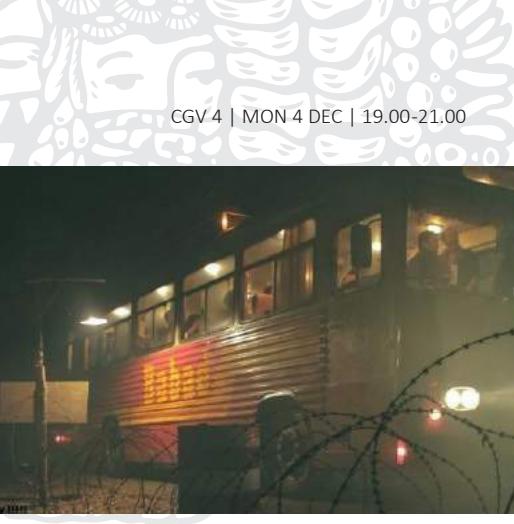
Director

Belajar tata kamera di Fakultas Film dan Televisi Institut Kesenian Jakarta. Ia menjadi asisten juru kamera Yudi Datau sebelum menjadi penata kamera. Selain menjadi penata kamera film cerita, Anggi juga bekerja untuk beberapa film dokumenter.

Anggi studied cinematography at the Faculty of Film and Television, Jakarta Institute of Arts. She was the camera assistant for Yudi Datau before working as a cinematographer herself. Other than working on the cinematography of feature films, she also works for several documentaries.

Contact

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**Fiction****Night Bus**

Emil Heradi | 139 minutes | 2017 | Indonesia

Serombongan orang sipil menumpangi bus menuju Sampar, kota yang kaya sumber daya alam. Sampar dijaga ketat oleh militer negara yang memerangi para pembangkang yang menginginkan kemerdekaan untuk tanah air mereka. Setiap orang di dalam bus punya kepentingan: cari pekerjaan yang lebih baik, memenuhi kebutuhan keluarga, mengurus hal pribadi, atau sekadar pulang ke rumah. Mereka pikir ini perjalanan biasa, namun ada penumpang gelap yang membawa pesan penting untuk mengakhiri konflik. Kehadirannya membahayakan penumpang lain karena ia sedang dicari oleh kedua pihak militer yang berseteru, hidup atau mati. Situasinya semakin rumit hingga orang-orang harus menginap di dalam bus sambil menghindari peluru. Mereka juga harus berhadapan dengan pihak yang lebih jahat yang tidak ingin konflik berakhir. Tidak ada yang tahu siapa yang akan tamat maupun siapa yang akan selamat.

A group of civilians share a bus ride to Sampar, a town with abundant natural resources. It is heavily guarded by the state army who is fighting against the rebel militias, who want freedom over their homeland. Each person in the bus has their own tasks: seeking better jobs, fulfilling family needs, settling personal matters, or simply wanting to come back home. They think this would be another usual trip to the conflict area, but they do not realize there is a stowaway with a very important message to end the conflict. His presence endangers the passengers, as he is wanted by both forces, dead or alive. The situation gets so tense the people inside the bus have to survive the night literally dodging bullets. They also have to face a darker, more sinister force, who does not want the conflict to end. No one knows who will die, and who will live.

Director

Emil Heradi adalah sutradara Indonesia yang pernah menjadi asisten sutradara film drama romantis *Eat Pray Love* (2010) besutan Ryan Murphy (beberapa adegan diambil di Indonesia) dan drama perang *Hati Merdeka (Hearts of Freedom)*, (2011) besutan sutradara Conor Allyn dan Yadi Sugandi. Debut penyutradaraannya adalah komedi romantis *Get Married* (2007). Emil Heradi juga menyutradarai *Tri Mas Getir* (*Three Bitter Guys*, 2008), satu segmen dari omnibus film pendek dari beberapa sutradara tentang kampanye antikorupsi *Kita Vs. Korupsi* (*Us Vs. Corruption*, 2012), drama *Sagarmatha* (2013), dan *thriller Night Bus* (2017).

Emil Heradi is an Indonesian director who worked as an assistant director on the romantic drama *Eat Pray Love* (2010) directed by Ryan Murphy (partly shot in Indonesia) and war drama *Hati Merdeka (Hearts of Freedom)*, (2011) by the directors Conor Allyn and Yadi Sugandi. His directorial debut was the romantic comedy *Get Married* (2007). He also directed the comedy *Tri Mas Getir* (*Three Bitter Guys*, 2008), one segment of the omnibus of short films by different authors within the anti-corruption campaign *Kita Vs Korupsi* (*Us Vs. Corruption*, 2012), drama *Sagarmatha* (2013) and thriller *Night Bus* (2017).

Contact

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**Fiction****Posesif**

Edwin | 102 minutes | 2017 | Indonesia

Hidup Lala (Putri Marino) jungkir balik. Bukan karena ia seorang atlet loncat indah, bukan pula karena ayahnya yang keras melatihnya, tapi karena Yudhis (Adipati Dolken), murid baru di sekolahnya. Yudhis adalah cinta pertama Lala. Dia berhasil mengikat hati Lala hanya untuknya dan membuat gadis itu berjanji setia selamanya. Namun perlahan Lala dan Yudhis harus menghadapi bahwa kasih mereka bisa hadirkan kegelapan. Cinta Yudhis yang awalnya tampak sederhana dan melindungi ternyata rumit dan berbahaya. Janji mereka untuk setia selamanya malah jadi jebakan. Sekarang Lala mengambang dalam pertanyaan: apa artinya cinta? Apakah seperti loncat indah, yang bila gagal, harus ia terus coba lagi atas nama kesetiaan? Ataukah ia hanya sedang tenggelam dalam kesia-siaan?

The life of Lala (Putri Marino) turns upside down. Not because she is an aerobic jumping athlete, not because of her dedicated father-trainer, but rather due to Yudhis (Adipati Dolken), a new student in her school. Yudhis is Lala's first love. He succeeded in making Lala committed to him and only him forever. Lala and Yudhis, however, come to a realization that their love may have invited darkness. Yudhis' love that seems simple and protective in the beginning turns out to be complicated and dangerous. Their "till death do us part" promise has become a trap. Lala is now puzzled with some questions: what does love mean? Is it like aerobic jumping that she has to keep trying under the guise of fidelity? Or is she just eaten by futility?

Director

Edwin adalah seorang sutradara Indonesia. Salah satu karyanya yang berjudul *Kara, Anak Sebatang Pohon* menjadi film pendek Indonesia pertama yang berhasil menembus ajang Cannes Film Festival 2005 dalam sesi Director's Forthnight. Film pendeknya yang lain, *Dajang Soembi, Perempuan Yang Dikawini Andjing* diputar di berbagai ajang festival internasional, dan menjadi salah satu film yang lolos seleksi pada Festival Film Indonesia 2004 untuk kategori film pendek. Film ini juga memenangkan 2nd Prize (juara kedua) pada JIFFest Short Film Competition (Kompetisi Film Pendek Festival Film Internasional Jakarta) 2004. Ia belajar di Institut Kesenian Jakarta dan pernah menjadi asisten sutradara Riri Riza dalam pembuatan film *Gie*.

Edwin is an Indonesian director. One of his works, *Kara, Anak Sebatang Pohon*, is the first Indonesian short movie screened in Cannes Film Festival 2005 for Director's Fortnight. His other short, *Dajang Soembi, Perempuan Yang Dikawini Andjing* was screened in several international film festivals, becoming one of the movies selected for Festival Film Indonesia 2004 for short movies category. The film also won the 2nd Prize of JIFFest Short Film Competition 2004. He studied at Institut Kesenian Jakarta (Jakarta Institute of Arts) and was an assistant director for Riri Riza during the making of *Gie*.

Contact

Palarifilm

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Fiction

Satu Hari Nanti

Salman Aristo | 122 minutes | 2017 | Indonesia

Bima dan Alya adalah sepasang kekasih yang hidup bersama di Swiss, keduanya menjalani hidup untuk berusaha mengejar mimpi masing-masing. Rasa takut menjadi modal mereka untuk bertahan satu sama lain, hingga pada akhirnya datang sepasang kekasih lainnya, Din dan Chorina. Tepat di peringatan hari jadi pacaran Bima dan Alya, kisah romantis lainnya dimulai. Bagi Bima, ada hal menarik dalam kehadiran Chorina, begitu pula Alya yang merasa Din menjadi penyemangat dalam hidupnya, tidak seperti Bima yang tak pernah mau mengerti. Kini mereka bertukar pasangan, saling berusaha bahagia dan juga menyakiti, hingga akhirnya mereka sadar, ada yang tak perlu lagi mereka sesalkan. Proses belajar menjadikan mereka berani untuk memilih bersikap lebih dewasa.

Bima and Alya are a pair of lovers who live together in Swiss, pursuing their own dreams. Fear makes them stay together, until another pair named Din and Chorina comes. On Bima and Alya's anniversary, another romantic story begins. For Bima there is something interesting in Chorina's presence, so is Alya who finds excitement in Din that she does not get from Bima. They exchange partners, in an attempt to be happy while hurting each other concurrently, until they realize they should regret nothing. They learn and mature anyway.

Director

Salman Aristo adalah seorang penulis skenario film asal Indonesia. Kariernya sebagai penulis naskah diawali pada tahun 2004 dalam film *Brownies* yang tayang tahun 2005. Bersama istrinya, Ginatri S. Noer, ia menulis skenario untuk film *Ayat-Ayat Cinta* (2008). Salman Aristo telah mendapatkan sejumlah penghargaan di dunia film seperti, Skenario Terbaik, Skenario Adaptasi Terbaik (Piala Citra), Film Favorit (Piala Layar Emas), Naskah Terbaik (Golden Butterfly), Skenario Asli Terbaik (Piala Citra), dan sebagainya.

Salman Aristo is a scriptwriter from Indonesia. His career began in 2004 when he wrote the script for *Brownies* (2005). Along with his wife, Ginatri S. Noer, he wrote the script for *Ayat-Ayat Cinta* (2008). Salman Aristo won prestigious awards in films such as Skenario Terbaik (Best Screenplay), Skenario Adaptasi Terbaik (Best Adapted Screenplay, Piala Citra), Film Favorit (Favorite Film, Piala Layar Emas), Best Script (Golden Butterfly), Skenario Asli Terbaik (Best Original Script, Piala Citra), and so on.

Contact

Evergreen Pictures & Rumah Film
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CGV 3 | SAT 2 DEC | 19.00-21.00
CGV 4 | WED 6 DEC | 16.00-18.00

JAFF Indonesian Screen Awards
Features



Fiction

The Gift

Hanung Bramantyo | 116 minutes | 2017 | Indonesia

Tepat di hari ulang tahunnya yang ketiga puluh, Tiana, seorang novelis, jatuh cinta pada Harun, lelaki dengan penglihatan yang tak sempurna. Namun Tiana tidak tahu bahwa seorang teman masa kecilnya, Arie, yang kini bekerja sebagai dokter bedah, akan melamarnya di hari yang sama. Apa yang terjadi setelahnya adalah tiga manusia berupaya memaknai ulang arti cinta dan kelumpuhan manusia.

When novelist Tiana falls in love with a visually impaired Harun on her 30th birthday, little does she know that her childhood friend, Arie, now an established surgeon, was going to propose to her on the same day. What unfolds thereafter is how three human beings attempt to redefine love and human disability.

Director

Hanung Bramantyo lahir di Yogyakarta pada 1 Oktober 1975. Ia menempuh pendidikan film di Jurusan Film, Institut Kesenian Jakarta, lalu menerapkan ilmunya secara khusus pada penyutradaraan. Kariernya dimulai pada tahun 2000 lewat sebuah film berjudul *Topeng Kekasih*.

Hanung Bramantyo was born in Yogyakarta, 1 October 1975. He studied film in Film Department, Jakarta Arts Institute, and then applied his knowledge particularly in film directing. His carrier started in 2000 through a film titled *Topeng Kekasih*.

Contact

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TBY | WED 6 DEC | 10.00-12.00
CGV 3 | MON 4 DEC | 16.00-18.00

JAFF Indonesian Screen Awards
Shorts



Fiction

Joko

Suryo Wiyogo | 22 minutes | 2017 | Indonesia

Joko Kemala (15) telah putus sekolah dan bekerja sebagai pengangkut barang di sebuah tempat perbelanjaan untuk menyokong kebutuhan hidupnya dan ayahnya yang buta. Di sana ia bertemu Totok Janoko (45), pemilik toko, yang berkuasa dan mengeksplorasinya secara seksual.

Joko Kemala (15) quits school and works as a porter on a shopping center to support his blind father. There, he meets Totok Janoko (45), an authoritative shop owner who exploits him sexually.

Director

Suryo Wiyogo adalah sutradara berpengalaman dengan sejarah panjang di industri perfilman. Ia memiliki bakat di dunia fotografi, film, penulisan kreatif, produksi film, dan film pendek. Ia juga merupakan seorang pekerja seni dan desain profesional yang menamatkan pendidikan di Universitas Muhammadiyah Yogyakarta.

Suryo Wiyogo is an experienced film director with a demonstrated history of working in the film industry. He is skilled in photography, film, creative writing, film production, and directing short film. He is also a strong art and design professional who graduated from Universitas Muhammadiyah Yogyakarta.

Contact

Matta Cinema
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CGV 3 | WED 6 DEC | 13.00-15.00
CGV 4 | TUE 5 DEC | 19.00-21.00

JAFF Indonesian Screen Awards
Shorts



Fiction

Kisah di Hari Minggu

Adi Marsono | 8 minutes | 2017 | Indonesia

Seorang istri sedang melakukan pekerjaan sehari-hari seperti mempersiapkan keberangkatan anak ke sekolah dan mempersiapkan sarapan, sementara suaminya masih tidur seakan tidak peduli dengan kesibukan istrinya. Saat istri meminta suami untuk mengantar anak ke sekolah, suami tetap melanjutkan tidurnya. Hal ini membuat sang istri marah, dan ia kemudian mengantar anaknya ke sekolah. Istri tidak tahu, bahwa hari itu adalah hari Minggu.

A wife is busy with her household chores such as preparing her children departure for school and preparing breakfast while her husband is still sleeping, indifferent to her busy morning. The wife asks her husband to take the children to school, yet the husband keeps on sleeping. This irritates the wife and she ends up taking the children to school by herself. Little does she realize that it is Sunday.

Director

Adi Marsono lahir di Yogyakarta dan belajar Antropologi di Fakultas Bahasa dan Sastra (sekarang Fakultas Ilmu Budaya) UGM. Ia aktif dalam kegiatan teater sejak SMA dan kuliah lalu mulai terlibat dalam produksi film pendek sebagai aktor. Ia belajar film secara autodidak melalui keterlibatannya sebagai asisten sutradara. *Semalam, Anak Kita Pulang* adalah debut film pendeknya sebagai penulis naskah dan sutradara.

Adi Marsono was born in Yogyakarta and studied Anthropology in the Faculty of Culture and Literature (now Faculty of Cultural Sciences), UGM. He was active in theatre groups during his time in the high school and university and started to be involved in short films production by becoming an actor. He is an autodidact who learned filmmaking by becoming a director assistant. *Semalam, Anak Kita Pulang* is his debut short film as both a writer and a director.

Contact

Fourcolours Film
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Fiction

Mesin Tanah

Wimar Herdanto | 16 minutes | 2016 | Indonesia

Sesosok figur eksotis tiba di Desa Leuweunggede sebagaimana yang diminta oleh Pak RT. Figur tersebut terlihat aneh dan berbeda dari konteks kehidupan masyarakat desa sehari-hari. Setelah terjadi kecelakaan, ia menjadi 'rusak' karena direndam air oleh seorang warga desa, sehingga figur tersebut harus dikembalikan ke kota.

An exotic figure had just arrived in Leuweunggede Village as ordered by the head of neighborhood unit. The figure looked weird and different from the context of the village's daily life. After an accident, the figure is 'broken' because a village resident soaked him in water. As such, he must be returned to the city.

Director

Wimar Herdanto adalah seorang sineas dan seniman video lulusan Jurusan Ilmu Komunikasi Universitas Airlangga. Ia belajar membuat film ketika bergabung dengan Kine Klub FISIP UNAIR dan kini mengajar film dan desain di Jurusan Ilmu Komunikasi Universitas Airlangga, Surabaya. Selain itu, ia menjabat sebagai Direktur FESTCIL, sebuah festival film pendek di Surabaya, Indonesia.

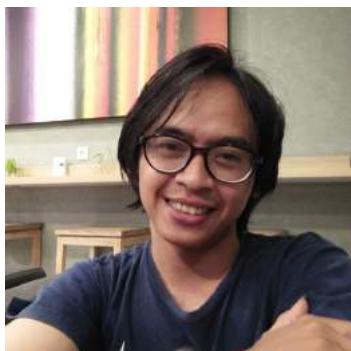
Wimar Herdanto is a filmmaker and video artist who graduated from the Department of Communication at Airlangga University, Surabaya. He learned to make movies upon joining Kine Klub in FISIP UNAIR and currently teaches film and design at the Department of Communication, Airlangga University, Surabaya. He also serves as a Festival Director at FESTCIL, short film festival based in Surabaya, Indonesia.

Contact

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CGV 3 | SAT 2 DEC | 19.00-21.00
CGV 3 | WED 6 DEC | 13.00-15.00
BREKSI | SUN 26 NOV | 18.00-20.00

JAFF Indonesian Screen Awards
Shorts



Fiction

Munggah Kaji (Pilgrimage to Mecca)

Rivandy Adi Kuswara | 29 minutes | 2017 | Indonesia

Di sebuah desa di lereng Gunung Merapi, Wening (80) sedang mempersiapkan keberangkatan haji. Keberangkatannya kali ini sudah direncanakan sejak lama untuk menggantikan Darmi, teman dekatnya yang tidak dapat melakukan haji sendiri. Menjelang hari keberangkatan, keluarga Darmi menggelar pengajian dan doa. Sayangnya suaminya, Kusmin, membuat Wening merasa ada ganjalan yang menghalanginya berangkat. Akankah Wening berangkat meski mendapat tantangan dari sang suami?

In a village down at the slope of Mount Merapi, Wening (80) is preparing for the hajj. Her departure has been planned long ago in order to delegate Darmi's pilgrim, her close friend who is unable to perform the hajj for herself. Towards the day of departure, Darmi's family holds a ritual of recitation and prayer. However, her husband, Kusmin, causes her to be uneasy going for the pilgrim. Will Wening still perform the hajj despite her husband's opposition?

Director

Rivandy Adi Kuswara sedang menempuh studi di Jogja Film Academy. Ketertarikannya ada pada media audio visual. Awalnya, ia membuat karya video seperti *Checkmate* (2015) dan *Fair Games* (2015) serta turut terlibat dalam beberapa produksi film di Jogja Film Academy. Film pertamanya yang berjudul *Ketaman Asmoro* ditayangkan di JAFF 2016.

Rivandy Adi Kuswara is currently studying at Jogja Film Academy. He is interested in the audio-visual medium. Initially, he started his career by making videos such as *Checkmate* (2015) and *Fair Games* (2015) as well as getting involved in several film productions at Jogja Film Academy. His first film entitled *Ketaman Asmoro* was screened in JAFF 2016.

Contact

Pixel Chloe
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CGV 4 | SUN 4 DEC | 19.00-21.00
TBY | WED 6 DEC | 10.00-12.00

JAFF Indonesian Screen Awards
Shorts



Fiction

Pranata Mangsa

Ninndi Raras | 13 minutes | 2017 | Indonesia

Pertanda alam tidak bisa lagi dijadikan petunjuk. Pada film ini, kalender Jawa yang ditandai oleh fenomena alam, hewan, dan tumbuhan yang digunakan sebagai petunjuk masa bercocok tanam sejak puluhan tahun lalu disandingkan dengan fenomena saat ini.

Signs of nature can no longer be used as a guide. In this film, a Javanese calendar marked by natural phenomena, animals, and plants that serve as a guideline in agriculture since tens of years ago is juxtaposed with today's phenomenon.

Director

Ninndi Raras adalah seorang penulis perempuan yang tinggal di Yogyakarta. Ia adalah alumnus Fakultas Ilmu Sosial dan Politik Universitas Atma Jaya Yogyakarta. Ia punya perhatian pada persoalan seputar identitas dan kehidupan anak muda. Dua film yang telah dirampungkannya, *Rahasia* (2011) dan *Gula-Gula Usia* (*Sweet Seventy*, 2014), mendapatkan apresiasi yang baik di Indonesia. Saat ini, di usia 25 tahun, ia ingin menampilkan film ketiganya di ajang internasional.

Ninndi Raras is an author living in Yogyakarta. She is an alumnus of the Faculty of Social and Political Sciences, Atma Jaya University Yogyakarta. She concerns with the issues revolving around identity and life of the youths. Her two films, *Rahasia* (2011) and *Gula-Gula Usia* (*Sweet Seventy*, 2014), received a notable appreciation in Indonesia. Now, in the age 25, she wishes to present her third film in an international event.

Contact

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XXI | WED 6 DEC | 13.00-15.00
CGV 3 | WED 6 DEC | 13.00-15.00

JAFF Indonesian Screen Awards
Shorts



Fiction

Regards from the Southern Crab

Zhafran Solichin | 20 minutes | 2017 | Indonesia

Hari itu adalah hari yang biasa untuk keluarga Badrun. Istri Badrun, Yayuk, menjalankan rutinitasnya sebagai pemimpin grup gerak jalan. Yatmi tertidur pulas di depan perangkat karaoke sambil memegang mikrofon. Ikbal mengejar layang-layang dan menjual ikan seperti biasanya. Tetapi hari itu tiba-tiba berubah menjadi tidak biasa setelah Yayuk mengetahui apa yang terjadi pada Badrun. Ia dinyatakan meninggal dunia oleh dokter, penyebabnya adalah penyakit yang dideritanya. Esoknya, keluarga tersebut pergi keluar. Mereka pergi ke rumah sakit, lalu ke perusahaan asuransi. Setelah itu, mereka pergi berpicnik. Mereka berusaha berperilaku layaknya keluarga normal seperti yang biasa terjadi, tetapi mereka tidak bisa.

It was a normal day for Badrun's family. Badrun's wife, Yayuk, was doing her routine as the leader of her formation walk group. Yatmi was delightfully sleeping in front of the karaoke set with a mic in her grip. Ikbal was chasing kites and selling fishes as usual. But the day soon turned unusual after Yayuk realized what had happened to Badrun. A doctor had declared that Badrun died due to an illness. The next day, the family went on an outing. They went to hospital, and then to an insurance company. After that, they went on a picnic. They tried to act as a normal family as usual, but they could not.

Director

Zhafran Solichin sedang menempuh pendidikan di Institut Kesenian Jakarta. Baginya, film sama halnya dengan seorang anak kecil yang tumbuh, diejek, dijadikan panutan, diremehkan, dan dihargai. Film memiliki jiwa dan hidup.

Zhafran Solichin is currently studying in Jakarta Institute of Arts. He thinks of film as a child; it grows, it is mocked, turned into a role model, underestimated, and appreciated. It has a soul, it lives.

Contact

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CGV 3 | TUE 5 DEC | 16.00-18.00
CGV 3 | WED 6 DEC | 13.00-15.00

JAFF Indonesian Screen Awards
Shorts



Documentary

Sepanjang Jalan Satu Arah

Bani Nasution | 16 minutes | 2016 | Indonesia

Suatu hari ibu meminta saya untuk pulang ke rumah. Sesampainya disana, beliau meminta semua orang di keluarga kami untuk memilih gubernur yang beragama Islam. Saya menolak karena saya tidak setuju dengan pemikiran beliau. Tetapi ibu bersikeras agar saya memilih gubernur berdasarkan agamanya. Saat hari pencoblosan, saya memilih untuk tidak memilih siapapun.

One day my mother asked me to go home. Once I got there, she asked everybody in our family to choose a governor whose religion is Islam. I refused because I disagreed with her logic. But mother kept on telling me to choose one based on religion. When the election day came, I chose not to choose anyone.

Director

Bani Nasution lahir di Surakarta, Indonesia, sebagai generasi 80-an akhir. Ia menyelesaikan pendidikan sarjananya di Fakultas Film dan Televisi ISI Surakarta dan telah membuat beberapa film fiksi pendek selama masa kuliahnya. Semenjak lulus, ia memulai membuat film dokumenter. Film perdannya yang berjudul *Sepanjang Jalan Satu Arah* mendapatkan special mention dari juri di Sea Short Film Festival Kuala Lumpur.

Bani Nasution was born in Surakarta, Indonesia as part of the late 80's generation. He finished his bachelor study at the Faculty of Film & Television of the Indonesian Institute of Arts (ISI) Surakarta and had made several short fictions during his study. Since graduating, he has made several documentaries. His debut film, *Sepanjang Jalan Satu Arah*, received Special Mention from the jury in the Sea Short Film Festival Kuala Lumpur.

Contact

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TBY | WED 6 DEC | 10.00-12.00
CGV 3 | SUN 3 DEC | 10.00-12.00



Documentary

Songbird: Burung Berkicau

Wisnu Surya Pratama | 25 minutes | 2017 | Indonesia

Perburuan, penangkapan, dan pelatihan burung-burung eksotis dari hutan Indonesia adalah bisnis yang menjanjikan bagi para pengusaha muda, terlebih jika pemilik burung baru dapat memberikan penampilan yang menarik saat kompetisi adu suara burung dan berhasil menjual dengan harga tinggi kepada penawar. Agok adalah orang baru di bisnis ini. Ia mengikuti jejak mentornya, Edi, yang mengajarinya serangkaian proses rumit untuk mendapatkan dan melatih burung yang tepat untuk olahraga yang tak biasa ini. Akan tetapi, melatih burung tidaklah mudah dan menghabiskan waktu yang tak sedikit. Edi mengatur Agok di bawah kendalinya supaya Agok jadi harapan baru bagi mimpiinya.

The tracking, catching, and training of exotic birds from deep in the Indonesian jungle is lucrative business for young Indonesian entrepreneurs. That is, if the birds' new owners can make a good showing at local bird singing competitions and successfully sells them to the highest bidder. Agok is new to the business. He follows the lead of his mentor, Edi, navigating the tricky process of procuring and training the right bird for this unusual sport. But training birds is not easy and requires considerable time. Edi takes Agok under his wing to enable him a better chance at fulfilling his dream.

Director

Wisnu Surya Pratama, lahir di Kalibaru, Jawa Timur, pada 3 Mei 1978. Ia memulai kariernya di industri perfilman sebagai asisten produksi dan asisten sutradara pada tahun 2005 dan melanjutkan bekerja sebagai sutradara dan produser. Karyanya telah diputar pada festival film internasional di Pusan, Rotterdam, dan Hong Kong. Ia telah lama menjabat sebagai pengawas produksi untuk kompetisi populer Eagle Awards Documentary di Metro TV. Saat ini, Wisnu berkolaborasi dengan Two Islands Digital dalam sebuah proyek film dokumenter pendek untuk Channel News Asia.

Wisnu Surya Pratama was born in Kalibaru, East Java on 3 May 1978. He began his career in the film industry as a production assistant and assistant director in 2005 and continues working in the industry as a director and producer. His works have screened at international film festivals in Pusan, Rotterdam, and Hong Kong. He has held a long-standing role as production supervisor for Metro TV's popular Eagle Awards Documentary Competitions. Wisnu recently collaborated with Two Islands Digital for a short documentary for Channel News Asia.

Contact

2 Islands Digital
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CGV 3 | SAT 2 DEC | 10.00-12.00
TBY | WED 6 DEC | 10.00- 12.00

JAFF Indonesian Screen Awards
Shorts



Hybrid

The Nameless Boy

Diego Batara Mahameru | 6 minutes | 2017 | Indonesia

Film ini berkisah tentang seorang anak laki-laki Muslim tanpa nama yang mengikuti salah satu aksi protes dari serangkaian demonstrasi oleh Muslim garis keras yang menentang mantan gubernur Jakarta, ibu kota Indonesia. Dalam aksi protes tersebut, ia menyaksikan kenyataan dari kekacauan politik Indonesia, yang memperlihatkan bahwa diskriminasi ras dan agama itu hidup dan berkembang di Indonesia masa kini.

The film follows a young unnamed Muslim boy through one of the protest in a long series of demonstrations by Muslim hardliners against the former governor of Jakarta, the capital city of Indonesia. At the protest, the boy witnesses the reality of Indonesia's current political turmoil, which has revealed that racial and religious discriminations are alive and growing in Indonesia today.

Director

Diego Batara Mahameru adalah seorang sineas muda yang tinggal di Jakarta. Lahir dan dibesarkan di sana, ia bermimpi untuk menjadi sutradara film Indonesia pertama yang memenangkan Academy Award untuk film asing terbaik. Diego saat ini bekerja sebagai pembuat film dokumenter untuk perusahaan berita dan membuat film fiksi di waktu senggangnya.

Diego Batara Mahameru is a young filmmaker based in Jakarta. Born and raised there, he dreams to become the first Indonesian filmmaker to win the Academy Award for best foreign film. Diego currently works as a documentary filmmaker for a news company and makes fiction films in his free time.

Contact

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Bertutur Seperti Air

Kamila Andini

Film selalu terpilih-pilih menjadi kategori-kategori: fiksi, dokumenter, animasi, dan lain-lain. Semakin lama, kategori-kategori ini semakin lebur. Pendekatan dalam pembuatan film menjadi beragam, dengan perspektif dan cara bertutur yang juga semakin beragam sehingga menembus batasan antar-'kategori'. Di titik inilah saya rasa, para pembuat film mulai berutur dan merekam seperti air.

Bicara mengenai dokumenter tidak lepas dari berbicara mengenai subyek dan penuturnannya. Tapi, peleburan yang terjadi membuat dokumenter memiliki ruang yang semakin luas dan beragam. Fiksi terasa seperti dokumenter; dokumenter terasa seperti fiksi, dokumenter animasi, dokumenter remaja, dokumenter petualangan, dan lain sebagainya. Peleburan dan keberagaman film ini bisa dilihat dari 19 film dokumenter yang dihadirkan pada festival tahun ini. Enam di antaranya berada di kompetisi utama bersama (dan tanpa dipisahkan dari) film fiksi lainnya. Hal ini menunjukkan bahwa tahun ini adalah momen yang tepat untuk memulai program khusus dokumenter di JAFF dan membaca peleburan yang terjadi di dalamnya.

Seperti air, cara bertutur para pembuat film semakin mengalir, mencari dan menghadirkan sesuatu yang semakin spesifik tentang apa yang ingin mereka bicarakan. Coba lihat *Tarling is Darling dan Negeri Dongeng* yang mengajak kita, terbawa arus pada dunianya. Film juga telah menciptakan identitas baru dari subyek yang mungkin sudah berulang

Narrating in the Way Water Flows

Films are always sorted into categories: fiction, documentary, animation, etc. As time goes by, these categories coalesce. Approaches in filmmaking make more varieties of form, with more diverse perspectives and ways of narrating, thus the limits between 'categories' are transgressed. Here is the very point at which I think filmmakers start to narrate and record just like water does.

Talking about documentary will always include the subjects and how they speak. However, coalescence makes a wider and more diverse space for documentaries. Fictions taste like documentaries; documentaries taste like fictions, animated documentaries, teenage documentaries, adventurous documentaries, and so forth. The coalescence and diversity of films are presented through the 19 documentaries selected in this year's Festival. Six of them will also compete in the main competitive section with (and not excluded from) other fictions. It suggests that this year is the right moment for JAFF to initiate a program specialized in documentaries and to comprehend the coalescence occurred therein.

Similar to water, the way filmmakers narrate becomes more flowing; they search for and later present something more specific in regard to what they desire to speak about. It is obvious through *Tarling is Darling and Negeri Dongeng* which take us streaming down the flow of their worlds. Film have also created new identities for the subjects repeatedly

kali terekam dalam film, seperti dalam *Bulu Mata, Abdul & Jose*, dan *The Unseen World*. Di sinilah kita melihat sensibilitas dalam memandang gender, disabilitas, sinema, identitas, dan bahkan tentang kehidupan itu sendiri—beserta semua keberuntungan dan ketidakberuntungannya.

Seperti air, para pembuat film juga mengalir semakin dalam, masuk ke celah-celah yang mungkin sulit dijangkau dalam bercerita. Seperti film *Phantom of Illumination* yang mengajak kita memasuki ‘rasa dan memori’ gedung bioskop. Atau film *Oh Brother Octopus* dan *Manila Scream* yang masing-masing bicara tentang laut dan ekspresi, mengajak penonton mengikuti subjeknya lebih dalam dan memberikan perspektif baru darinya.

Tapi seperti juga air yang tidak pernah lepas dari sumbernya, pembuat film juga mengalir mencari esensi ke dalam diri sendiri, ke dalam lingkup kolektif yang paling kecil: keluarga. Beberapa film seperti *Mrs. Fang* karya Wang Bing, mencari esensi dari sebuah relasi keluarga. *My Father, The Last Communist* melihat relasi tersebut dalam konteks diri dan situasi dunia saat ini. Relasi ini kemudian juga melahirkan pertanyaan-pertanyaan tentang kehidupan itu sendiri, seperti yang bisa kita lihat dalam *Musume (Daughters)* atau *Semua Sudah Dimaafkan sebab Kita Pernah Bahagia*.

Seperti air, film berproses dan berkembang. Seperti air, mereka selalu membentuk identitas baru yang terus kita baca keberagamannya dalam bertutur. Namun saat aliran itu sudah mengalir mapan dan nyaman, maka di sinilah arus baru dibutuhkan. Untuk membuat riak yang baru, untuk melawan arusnya sendiri. Maka munculnya program ini, tidak lain, adalah perayaan atas sinema itu sendiri.

taped in other films; we can see the depiction of this kind in *Bulu Mata, Abdul & Jose*, and *The Unseen World*. This is where we find the sensibility in viewing the matters of gender, disability, cinema, identity, and even the life itself—both its fortunes and misfortunes.

Comparable to water, filmmakers also flow deeper, entering the narrow clefts hardly reached in storytelling. Take for example, *Phantom of Illumination* which takes us going through the ‘sense and memory’ of a movie theatre building. Or *Oh Brother Octopus* and *Manila Scream* that recounts the story of the sea and expression respectively, inviting the audience to go inside the subjects of the film and generate a new perspective on them.

However, still, analogous to water that is never disconnected from the spring, filmmakers also flow inside themselves, finding the core essence into the smallest unit of collective: family. One of those films, *Mrs. Fang* directed by Wang Bing, searches for the essence of a family relationship. *My Father, The Last Communist* sees such relationship within the context of today’s situation and self. Thereafter, the relationship poses some questions regarding the life itself, as we can see in either *Musume (Daughters)* or *Semua Sudah Dimaafkan sebab Kita Pernah Bahagia*.

As water does, films undergo a process and evolve. As water does, they always form a new identity whose diversity in narrating we keep reading up on. But anytime the stream has been flowing safely and steadily, here is where a new, different stream is required. To rise new ripples, to go against its own current. Hence this program is none but the celebration of the cinema itself.

**Documentary****Balada Bala Sinema**

Yuda Kurniawan | 120 minutes | 2017 | Indonesia

Balada Bala Sinema adalah cerita mengenai perjalanan para punggawa FFP (Festival Film Purbalingga) dalam mengelola festivalnya yang dijalankan dengan susah payah selama 10 tahun lebih. Pada festival tahun 2016, Yuda Kurniawan memutuskan untuk merekam perjalanan para punggawa FFP dalam melakoni Layar Tanjleb. Shooting yang dilakukan selama sebulan penuh mengikuti perjalanan Layar Tanjleb akan memberikan kita cerita penuh warna.

Balada Bala Sinema is a story about the journey of FFP (Purbalingga Film Festival) crews in their hardship of managing the festival for more than 10 years. In 2016, Yuda Kurniawan decided to record the journey of FFP crews in producing Layar Tanjleb. The shooting process of Layar Tanjleb that takes more than a month to complete is going to present us a delightful story.

Director

Yuda Kurniawan lahir tanggal 8 Oktober 1982 di Ruteng, Manggarai, sebuah kota kecil yang dingin di kaki Gunung Mandosawu, Flores Barat, Indonesia. Ia bergelar sarjana komunikasi dari Universitas Muhammadiyah Yogyakarta. Ia kerap membuat film dokumenter tentang isu lingkungan, sosial, budaya, pendidikan, hak asasi manusia di berbagai wilayah di Indonesia. Tahun 2012 ia mendirikan Rekam Docs, perkumpulan penggemar dan pembuat film dokumenter. Tahun 2016, ia berkelana di berbagai daerah di Indonesia untuk menayangkan *Jalan Dakwah Pesantren*, film dokumenter pendek terbarunya. *Balada Bala Sinema* adalah film dokumenter panjang terbarunya.

Yuda Kurniawan was born on 8 October 1982 in Ruteng, Manggarai, a cool-weathered small town on the slope of Mount Mandosawu, West Flores, Indonesia. He received his bachelor degree on Communication Sciences from Muhammadiyah University of Yogyakarta. He frequently made documentaries on environmental, social, cultural, educational, and human right issues in various regions across Indonesia. In 2002, he established Rekam Docs, a group of documentary filmmakers and enthusiasts. In 2016, he went around many parts of the country, screening *Jalan Dakwah Pesantren*, his latest short documentary feature. *Balada Bala Sinema* is his most recent documentary feature.

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Documentary

Bulu Mata

Tonny Trimarsanto | 61 minutes | 2015 | Indonesia

Terjebak dalam tubuh laki laki, menjadi transgender, selalu dianggap berbeda dan menyimpang, Dead dan Citra adalah transgender yang hidup di Aceh. Mereka berusaha dan berjuang untuk dapat diterima oleh keluarga dan masyarakat.

Trapped in male bodies, being transgenders, treated different, and considered deviated, Dead and Citra are two transgenders living in Aceh. They strive and struggle to be accepted among family and society.

Director

Tonny Trimarsanto adalah seorang sutradara dan fasilitator lokakarya film. Film-film dokumenternya sudah banyak ditayangkan difestival film dunia dan memenangkan berbagai macam penghargaan.

Tonny Trimarsanto is a film director and film workshop facilitator. Many of his documentaries were shown in film festivals across the globe and had won several awards.

Contact

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Documentary

Burma Storybook

Petr Lom & Corinne van Egeraat | 81 minutes | 2017 | Thailand, Netherland

Burma Storybook adalah sebuah dokumenter kreatif tentang negara yang bangkit dari rezim diktator yang diceritakan lewat puisi khas Burma. Film ini mengisahkan seorang pujangga pembangkang paling terkenal yang masih hidup hingga kini, juga penantiannya akan kepulangan anaknya.

Burma Storybook is a creative documentary about a country emerging from years of dictatorship, told through Burmese poetry. The film circles around the story of the country's most famous dissident poet alive today, as he waits for his long-lost son to return home.

Director

Petr Lom lahir tahun 1968 di Praha, tumbuh besar di Kanada, dan kini tinggal di Belanda bersama mitranya, produser Corinne van Egeraat. Filmografinya mencakup *Bride Kidnapping in Kyrgyzstan* (2004), *On a Tightrope* (2007), *Letters to the President* (2009), *Back to the Square* (2012), ANA ANA ("I am me" in Arabic, 2013), dan *Burma Storybook* (2017).

Corinne van Egeraat lahir tahun 1966 di Belanda. Sebagai seorang sutradara dan produser kreatif dengan latar belakang teater, ia menghususkan diri pada proyek kreatif tentang kebebasan berekspresi. Ia adalah Selected Filmmaker of The Year in Holland tahun 2004. Semua filmnya pernah ditayangkan di Belanda, yakni *Lord of the Jungle* (2000), *Cowboys in Kosovo* (2004), *Speeding on the Virtual Highway* (2007), *Bridging the Gap* (2008), *Dislocated* (2009), ANA ANA ("I am me" in Arabic - 2013), dan *Burma Storybook* (2017).

Petr Lom was born in Prague in 1968, grew up in Canada, and is now based in the Netherlands with his partner and producer Corinne van Egeraat. His filmography includes *Bride Kidnapping in Kyrgyzstan* (2004), *On a Tightrope* (2007), *Letters to the President* (2009), *Back to the Square* (2012), ANA ANA ("I am me" in Arabic - 2013), and *Burma Storybook* (2017).

Corinne van Egeraat was born in 1966 in the Netherlands. An independent filmmaker and creative producer with a background in theatre, she specializes in projects on creative freedom of expression. She was the Selected Filmmaker of The Year in Holland in 2004. Her filmography, all of which have been broadcasted in the Netherlands, includes *Lord of the Jungle* (2000), *Cowboys in Kosovo* (2004), *Speeding on the Virtual Highway* (2007), *Bridging the Gap* (2008), *Dislocated* (2009), ANA ANA ("I am me" in Arabic - 2013), and *Burma Storybook* (2017).

Contact

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**Documentary****Mrs. Fang**

Wang Bing | 86 minutes | 2017 | Hong Kong - France - Germany

Di suatu desa terpencil di Tiongkok selatan, tinggal seseorang bernama Fang Xiuying yang berumur 67 tahun. Setelah menderita alzheimer selama bertahun-tahun, dengan gejala yang semakin parah dan perawatan yang tidak efektif, ia dipulangkan ke rumahnya. Kini, tergolek di ranjang, ia bersama keluarga dan tetangga yang menemaninya di hari-hari terakhirnya.

In a quiet village in southern China, Fang Xiuying is 67 years old. Having suffered from Alzheimer's for several years, with advanced symptoms and ineffective treatment, she was sent back home. Now, bedridden, she is surrounded by her relatives and neighbors, as they witness and accompany her through her last days.

Director

Wang Bing lahir di Shaanxi, Cina. Ia pernah bekerja sebagai produser, sutradara, dan sinematografer. Film dokumenter panjang pertamanya adalah *West of the Tracks* (2003) yang berdurasi 9 jam. Karyanya yang lain adalah *He Fengming: A Chinese Memoir* (2007), *The Ditch* (2010), *Three Sisters* (2012), *'Til Madness Do Us Part* (2013), dan *Ta'ang* (2016). *Mrs. Fang* (2017) adalah film terbarunya.

Wang Bing was born in Shaanxi, China. He has worked as a producer, director, and cinematographer. His first feature documentary is the nine-hour-long *West of the Tracks* (2003). His subsequent films include *He Fengming: A Chinese Memoir* (2007), *The Ditch* (2010), *Three Sisters* (2012), *'Til Madness Do Us Part* (2013), and *Ta'ang* (2016). *Mrs. Fang* (2017) is his latest film.

Contact

Asian Shadows

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Documentary

My Father, The Last Communist

Doan Hong Le | 71 minutes | 2016 | Vietnam

Sekarang ini ayah dari sang sutradara sedang berada di tahap awal alzheimier. Ia lupa apa yang terjadi di masa kini, namun dapat mengingat dengan jelas memori masa lalu. Waktu terus berjalan, tapi ingatannya masih saja terjebak di masa lalu. Di pengujung hidupnya, ia berjuang menjaga kemurnian ideologi komunisnya, sementara sekarang realitas di Vietnam sudah jauh berbeda.

The director's father is now in the beginning of Alzheimer's. He forgets what is happening in the present, but remembers the memories in far past. The present life is going on, but he stops with memories of his time. In the last days of his life, he is struggling to keep his pure communist ideology, although the reality in Vietnam today is very different.

Director

Doan Hong Le adalah seorang pembuat film dokumenter mandiri yang berasal dari Da Nang, Vietnam, yang saat ini juga bekerja sebagai jurnalis di VTV Da Nang. Film dokumenter pertamanya yang berjudul *Who Owns the Land?* telah diputar dalam berbagai festival di Prancis dan Asia. Pada tahun 2010, ia mulai menjadi koordinator lokakarya film dokumenter tahunan yang diselenggarakan oleh Ateliers Varan (Prancis) di Vietnam semenjak tahun 2004 untuk melatihkan seni pembuatan film dokumenter kepada sineas-sineas muda.

Doan Hong Le is an independent documentary filmmaker from Da Nang, Vietnam, and is currently also working as a journalist for VTV Da Nang. Her first documentary film entitled *Who Owns the Land?* has been shown in festivals in France and Asia. Since 2010, she is the coordinator of the documentary film workshops by Ateliers Varan (France) which have been held annually in Vietnam since 2004 to train young filmmakers in the art of documentary filmmaking.

Contact

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CGV 3 | SAT 2 DEC | 16.00-18.00
TBY | THU 7 DEC | 16.00-18.00

Asian Docs
Features



Documentary

Semua Sudah Dimaafkan sebab Kita Pernah Bahagia (All is Forgiven, because We Have Been Happy)

Katia Engel & Paul Agusta | 90 minutes | 2017 | Indonesia

Film ini bercerita tentang Leon Agusta (1938-2015), penyair, budayawan, dan pekerja teater yang lahir di Sigiran, Danau Maninjau, Sumatra Barat. Karya-karya Leon berakar dari rasa sakit, tragedi, dan pengkhianatan masa lalu, serta saat-saat dalam hidupnya di mana beliau tersentuh oleh cinta. Kerjanya sebagai budayawan dimotori oleh rasa cintanya terhadap tanah kelahirannya serta demi memajukan orang-orang di sekitarnya. *Semua Sudah Dimaafkan sebab Kita Pernah Bahagia* mengikuti Paul Agusta; anak bungsu Leon Agusta itu menceritakan ulang apa yang dia ingat tentang ayahnya, serta menelusuri masa lalu Leon untuk menemukan akar emosi dan luka yang dialami ayahnya untuk lebih mengenal Leon Agusta.

The film tells the story of Leon Agusta (1938-2015), a poet, cultural activist, and playwright who was born in Sigiran, Lake ManinJau, West Sumatra. Leon's craft was fueled by pain of the past from the tragedies, betrayals, and the many instances love has touched his life. His activism was driven by his love of his birthplace and the betterment of others. *Semua Sudah Dimaafkan sebab Kita Pernah Bahagia* sees Paul Agusta; Leon's youngest son recounts what he remembers of his father as well as following him to trace back Leon's early years to find the roots of his passion and pain to further know the complex individual that was his father, Leon Agusta.

Director

Katia Engel adalah koreografer dan pembuat film dokumenter asal Jerman dan banyak beraktivitas di Berlin, Jakarta, dan Yogyakarta. Tahun 2013, Katia mulai memproduksi dokumenter tentang seniman Indonesia sebagai upaya mempertahankan warisan kesenian mereka. Indonesian Dance Festival 2016 menunjuk Katia untuk proyek terbarunya, sebuah film berjudul *Barabah*, yang berkisah tentang koreografer Hoerijah Adam.

Paul Agusta adalah sutradara, penulis, dan aktor film Indonesia lulusan Amerika yang tinggal di Jakarta. Ia telah membuat 4 film panjang, 3 dokumenter, serta sejumlah film pendek dan karya audiovisual eksperimental. Karyanya diputar di berbagai festival internasional, seperti Rotterdam, BiFan, dan Vancouver. Selain membuat film, Paul mengajar Penulisan Skenario dan Penyutradaraan di Jurusan Film Binus University.

Katia Engel, born in Germany and based in Berlin, Jakarta, and Yogyakarta is a choreographer and documentary filmmaker. Her works have been presented internationally at many galleries and festivals. Her most recent project is the film *Barabah*, a creative documentary about choreographer Hoerijah Adam, commissioned by Indonesian Dance Festival 2016.

Paul Agusta is an American educated Indonesian film director, writer, and actor based in Jakarta. He has made 4 feature films, 3 documentaries, and numerous short films and experimental audiovisual works. His works have been shown in various international film festivals such, BiFan, and Vancouver. Aside from filmmaking, Paul also teaches Scriptwriting and Directing at Binus International University School of Film.

Contact

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Documentary

Waxing Moon

Adrien Genoudet | 97 minutes | 2016 | Cambodia

Empat puluh tahun setelah runtuhnya Phnom Penh, para seniman Kamboja mewarisi sejarah yang plural dan mengurai benang-benang ketidakpastian di dalamnya. Sera Ing membuat sebuah patung yang nantinya akan menjadi monumen genosida pertama. Namun proyek tersebut terhambat masalah. Bagaimakah para seniman itu mengapropriasi ulang sejarah dan kebudayaan yang sudah lama dirampas dari mereka?

Forty years after the fall of Phnom Penh, Cambodian artists inherit a pluralistic history whose groping threads they unravel. Sera Ing works on the sculpture which will become the first memorial of the genocide but the project encounters difficulties to exist. How do artists reappropriate history and culture from which they have been dispossessed?

Director

Adrien Genoudet adalah peneliti kajian budaya visual. Ia mengajar film dan seni rupa di Sciences Po Paris dan European School of Visual Arts.

Adrien Genoudet is a researcher in visual culture studies. He teaches film and visual arts at Sciences Po Paris and at the European School of Visual Arts.

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TBY | TUE 5 DEC | 16.00-18.00
XXI | WED 6 DEC | 10.00-12.00

Asian Docs
Short



Documentary **Abdul & Jose**

Luigi Acquisto & Ludres Pires | 52 minutes | 2017 | Timor Leste

Di bawah pendudukan Indonesia yang brutal atas Timor, ribuan anak diculik, sumber daya diambil. Film ini melacak kembali hubungan antara Jose dan keluarganya. Apakah ketegangan perang dengan Indonesia akan memengaruhi hubungan mereka? Dapatkah umat muslim dan Katolik saling menerima? Keluarga Timor Jose percaya bahwa ia sudah meninggal dan mengadakan upacara animisme untuk melepas arwahnya. Jose kembali lagi ke Timor untuk mengikuti sebuah upacara yang membuat dia kembali lagi ke dunia. Tapi apakah ia akan jadi orang yang sama dengan ketika ia meninggalkan Kalimantan? Apakah Jose dan keluarganya akan dipaksa untuk memilih antara hidup di Indonesia atau Timor Leste?

During Timor's brutal occupation by Indonesia, thousands of children were kidnapped, as were many of the country's resources. The film tracks the relationship between Jose and his Timorese family. Will the tensions of the war with Indonesia affect their relationship? Can Moslems and Catholics accept each other? Jose's Timorese family believed that he had died and held an animist ceremony that released his spirit. Jose is returning to Timor to go through another ceremony to make him whole again, alive again. But will he be the same man who left Kalimantan? Will Jose and his family be forced to decide between a life in Indonesia and Timor Leste?

Director

Luigi Acquisto menjadi sineas selama lebih dari 25 tahun, memproduksi film-film terobosan yang berkomitmen untuk menjelajahi masalah keadilan sosial secara original dan sinematis. Film pertama Acquisto, *Spaventapasseri*, adalah salah satu film pertama gelombang baru tahun 1980-an yang mengeksplorasi migrasi pascaperang dari Eropa. Ia pernah mengajar di Swinburne Film & TV School, VCA, Melbourne University, dan AFTRS. Ia mendirikan FairTrade Films bersama produser Stella Zammataro tahun 2010.

Ludres Pires dan keluarganya meninggalkan Timor Timur pada tahun 1975 pada masa pendudukan Indonesia dan menetap di Darwin, Australia. Lurdes mulai bekerja dengan Luigi Acquisto dan Stella Zammataro pada tahun 2001 dalam seri dokumenter *East Timor: Birth of a Nation*. Ia menjadi asisten produser pada seri tersebut, dan sekuelnya, *Rosa's Journey*, tahun 2008. Lurdes adalah produser, pengarah naskah, dan konsultan bahasa dalam *Beatriz's War*.

Lurdes Pires and her family fled East Timor in 1975 during the Indonesian invasion and settled in Darwin, Australia. Lurdes started working with filmmakers Luigi Acquisto and Stella Zammataro in 2001 on the landmark documentary series *East Timor: Birth of a Nation*. She was an associate producer on the series, and on the 2008 sequel, *Rosa's Journey*. Lurdes is a producer of *Beatriz's War* as well as the script advisor and language consultant.

Luigi Acquisto has worked as a filmmaker for over 25 years, producing groundbreaking films which committed to exploring confronting social justice issues in an original and cinematic way. Acquisto's first film, *Spaventapasseri*, was one of the first of a new wave of films made in the 1980's that explored post war migration from Europe. He has lectured at the Swinburne Film & TV School, the VCA, Melbourne University, and AFTRS. He established FairTrade Films with producer Stella Zammataro in 2010.

Contact

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TBY | TUE 5 DEC | 16.00-18.00
XXI | SAT 2 DEC | 10.00-12.00



Documentary

AWAL: Nasib Manusia

Gilang Bayu Santoso | 26 minutes | 2017 | Indonesia

Selama masa pemerintahan Soekarno, beberapa pelajar dipilih untuk pergi ke luar negeri, termasuk Awal Uzhara, Sjumandjaja, Ami Priono, dan Zubair Lelo. Mereka dikirim ke Rusia untuk belajar sinematografi di VGIK (Gerasimov Institute of Cinematography). Sjumandjaja dan Ami Priono menjadi sutradara terkenal di Indonesia, namun Awal Uzhara tidak sempat merasakan keberuntungan yang sama. Setelah menyelesaikan studi Master di Moskow sekitar tahun 1965, kondisi politik di Indonesia menjadi tidak stabil. Latar belakang negara tempat Awal belajar membuat dirinya ditempel stigma negatif tentang komunisme.

During the reign of Soekarno, many students were selected to go to several countries, including Awal Uzhara, Sjumandjaja, Ami Priono, and Zubair Lelo. They were sent to Russia to learn cinematography in VGIK (Gerasimov Institute of Cinematography). Sjumandjaja and Ami Priono became popular filmmakers in Indonesia, but Awal Uzhara did not due to his misfortune. After finishing his Master in Moscow around the year 1965, Indonesian politics was unstable. The background of the country where he studied caused a communism-related stigma which was linked to him.

Director

Gilang Bayu Santoso memulai karier di dunia film pada tahun 2012 sebagai seorang kamerawan film dokumenter. Pada tahun 2013, Gilang mulai menggarap film dokumenternya sendiri yang berjudul *Mahasiswa Receh*. Film dokumenternya, *Salam dari Anak-Anak Tergenang*, yang diproduksi tahun 2015 masuk ke beberapa festival dalam negeri seperti FFI dan Piala Maya.

Gilang Bayu Santoso started his career in the film industry in 2012 as a cameraman for documentary films. In 2013 he directed his own documentary, *Mahasiswa Receh*. His 2015 documentary, *Salam dari Anak-Anak Tergenang* competed in several domestic festivals such as FFI and Piala Maya.

Contact

SATULENSA

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Documentary **Dream Box**

Jeroen Van der Stock | 43 minutes | 2017 | Japan

Di pulau Shikoku, pulau terkecil dan berpopulasi paling sedikit dari empat pulau utama di Jepang, terdapat sebuah bangunan tidak bertuan di tengah-tengah hutan yang misterius. Sementara sisa-sisa kabut pagi hari di daerah gunung mulai tidak tampak, beberapa anak anjing yang sedang berjemur di luar bangunan dikagetkan dengan kedatangan sebuah truk kecil. Orang-orang tak dikenal menurunkan barang-barang dari kendaraan. Mereka terlihat lihai memindahkan berbagai kandang yang berisi kucing dan anjing—sebagian mondar-mandir dengan cemas di dalam kandang kecil mereka, sementara sebagian yang lain tampak luar biasa tenang biasa-biasa saja. Binatang-binatang itu sedang menunggu, entah sekadar menghabiskan waktu atau memasuki Dream Box. Di hutan, pohon-pohon bergerak seirama dengan angin saat matahari mulai tenggelam di balik awan.

On Shikoku Island, the smallest and least populous of the four main islands of Japan, lies an unspecified generic building in the midst of mysterious woods. While the remains of morning fog hanging over the mountain forests are slowly clearing, a couple of puppies sunbathing outside the building are startled by the sudden arrival of a small truck. A few unidentified men offload the vehicle. They seem to be pretty seasoned in handling the various cages of which the load consists. Trapped in the cages are a number of cats and dogs. Some of them are moving around nervously in their tiny compartments, others are remarkably quiet and in a state of calm. The animals are in the beginning of a process of waiting in which they either just seem to be killing time or enter the Dream Box. In the woods trees are swaying in the wind as the sun disappears behind the clouds.

Director

Jeroen Van der Stock (lahir di Belgia tahun 1979) lulus dari Luca School of Arts in Brussels pada tahun 2002. Ia membuat film yang menjadi debut dokumenter panjangnya, *Wild Beast*, pada tahun 2008. *Wild Beast* terpilih untuk tayang di berbagai festival film internasional dan VRT Canvas. Van der Stock pindah dari China ke Jepang pada tahun 2009 untuk membuat film dokumenter keduanya, *Silent Visitors* (2012), yang tayang perdana di CPH:DOX dan memenangi penghargaan Award for Best Film (Penghargaan Film Terbaik) di Brussels Art Film Festival. Karyanya yang terbaru, *Dream Box*, tayang perdana di International Film Festival Rotterdam pada Januari 2017.

Jeroen Van der Stock (born in 1979 in Belgium) graduated in 2002 at the Luca School of Arts in Brussels. He made his debut feature documentary film *Wild Beast* in 2008. *Wild Beast* was selected at various international film festivals and aired on VRT Canvas. Van der Stock moved from China to Japan in 2009 to work on his second documentary feature *Silent Visitors* (2012), which premiered at CPH:DOX and won him the Award for Best Film at the Brussels Art Film Festival. His latest work *Dream Box* had its world premiere at the International Film Festival Rotterdam in January 2017.

Contact

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CGV 3 | TUE 5 DEC | 13.00-15.00
CGV 3 | THU 7 DEC | 13.00-15.00



Documentary

Manila Scream

Roxlee, Blair Camilo, Bob Macabenta | 19 minutes | 2016 | Phillipines

Seorang pria mulai menciptakan kembali lukisan *The Scream* oleh Edvard Munch. Kemudian ia membuat topeng menyerupai karakter dari lukisan tadi dan meletakkannya di atas boneka. Sayangnya boneka bertopeng itu berakhir di tumpukan sampah dan diambil oleh seorang pria yang menjerit tanpa suara. Kemudian pria tadi menyerahkannya pada seorang wanita yang juga ikut menjerit tanpa suara. Pada akhirnya boneka itu sampai ke tangan seorang gadis yang tinggal di sepanjang sungai Pasig. Ia membawanya pulang dan memainkannya sambil menjerit bersama dua gadis lainnya.

A man begins to recreate the painting *The Scream* by Edvard Munch. Then he makes a mask resembling the character from the painting and puts it on a doll. The masked doll ends up on a pile of trash and picked up by a silent screaming man. He then hands it to a silent screaming woman. The doll then appears in the hands of a girl who lives along the Pasig River. She brings it home and plays with it as she screams with two other girls.

Director

Awalnya Roque Federizon Lee atau Roxlee adalah kartunis komik strip *Cesar Asar* bersama saudaranya Monlee. Mowelfund yang mereka dirikan memproduksi film 35mm berjudul *Tito's Wedding* yang memenangkan penghargaan besar untuk kategori film pendek di MMFF 1994. Roxlee membuat film digital panjang berjudul *Green Rocking Chair* yang didanai oleh NCCA dan Hubert Bals of Rotterdam yang juga menjadi tempat premiernya, kemudian diputar di Singapore dan Yamagata International Documentary Film Fest 2008. Film pendeknya, *Ian in Love*, didekanasikan untuk UAE Sharja Art Foundation dan diputar perdana di sana pada tahun 2013.

Blair Camilo menjadi peserta Mowelfund Film Institute Workshop tahun 2001 dan saat ini sedang menggeluti sinematografi. Ia merupakan anggota dari kelompok produksi Cinema Regla, yang juga menjadi rumah bagi peraih penghargaan sinematografer, Albert Banzon, dan konsultan naskah, Roxlee.

Roque Federizon Lee or Roxlee started as a cartoonist of *Cesar Asar* comic strips with his brother Monlee. Their Mowelfund produced 35mm movie entitled *Tito's Wedding* that won major awards in MMFF 1994 short film category. Roxlee made a full length digital film entitled *Green Rocking Chair* funded by NCCA and Hubert Bals of Rotterdam where it was premiered in 2008 and later shown in Singapore and Yamagata International Documentary Film Festival. His short film entitled *Ian in Love* was commissioned by UAE Sharja Art Foundation where it was premiered in 2013.

Blair Camilo attended a Mowelfund Film Institute Workshop in 2001 and at present he is into cinematography. He is part of Cinema Regla production group together with award winning cinematographer Albert Banzon and script consultant Roxlee.

Contact

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Documentary

Musume (Daughters)

Ima Puspita Sari | 44 minutes | 2017 | Indonesia, Japan

Proyek ini bertujuan untuk mengeksplorasi bagaimana hubungan ayah-anak perempuan dapat dipahami, diungkapkan, dan dipertanyakan melalui film dokumenter. Produksinya berlangsung di Jepang, melibatkan beberapa perempuan remaja dalam rekaman diskusi dengan pembuat filmnya dengan topik hubungan dengan ayah mereka. Di Jepang dan Indonesia dan negara-negara Asia lainnya, budaya paternalistik yang kuat menempatkan hubungan ayah-anak perempuan dalam realitas yang kompleks. Namun, perbedaan antara hubungan ayah-anak perempuan yang kuat dan lemah memiliki dampak besar dalam kehidupan perempuan. Legenda lama dari Jepang, Hase Hime, dan Putri Kandita dari Indonesia adalah contohnya. Film *Musume (Daughters)* ini juga melibatkan pembuat filmnya sebagai salah satu subjek.

This project aims to explore how father-daughter relationships can be understood, expressed, and questioned through the medium of documentary film. The production takes place in Japan, involving young adult women in recorded discussions with the filmmaker about relations with their fathers. In Japan and Indonesia and other Asian countries, the strong paternalistic culture puts the father-daughter relation in a complex reality. However, the difference between a strong and weak father-daughter relation has a big impact on lives of women. An old legend from Japan, Hase Hime, and Princess Kandita from Indonesia give an example. The film titled *Musume (Daughters)* also involves the filmmaker as one of the subjects.

Director

Ima mempelajari ilmu komunikasi dan bergelar S2 dalam bidang kajian media. Film pendek pertama Ima, *Nyalon* (2014), diproduksi oleh Nia Dinata. Film pendek keduanya yang berjudul *Wasis* (2015) telah memenangkan penghargaan dokumenter pendek terbaik pada Festival Film Dokumenter (FFD) 2016 dan dinominasikan sebagai dokumenter pendek terbaik di Festival Film Indonesia 2016. *Musume* (2017) diproduksi saat ia sedang mengikuti Asia Centre Fellowship.

Ima studied communications and has a master degree in media studies. Ima's first short film *Nyalon* produced by Nia Dinata was released in 2014. Her second short, *Wasis* (2015) won the best short documentary at the 2016 Festival Film Dokumenter (FFD) and was nominated for best short documentary at the 2016 Festival Film Indonesia. *Musume* (2017) was produced during her Asia Centre Fellowship.

Contact

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TBY | TUE 5 DEC | 16.00-18.00
CGV 3 | SAT 2 DEC | 16.00-18.00

Asian Docs
Short



Hybrid

Oh Brother Octopus

Florian Kunert | 27 minutes | 2017 | Indonesia, Germany

Suku nomaden di lautan Indonesia percaya bahwa setiap bayi yang baru lahir mempunyai seorang saudara kembar berupa gurita. Sebuah ritual dilakukan untuk menenangkan gurita tersebut di air dan mencegah kesialan. Ketika hal-hal buruk terjadi, Jakarta digambarkan sebagai perwujudan pembalasan dendam yang sangat mengerikan dari saudara gurita itu.

The sea nomads of Indonesia believe that with every newborn there is a twin brother in the form of an octopus. Rituals are carried out to appease the brother in the water and prevent misfortunes. When dishonor occurs, Jakarta is portrayed as the apocalyptic revenge of the brother octopus.

Director

Florian Kunert adalah seorang sineas yang berasal dari Jerman. Setelah lulus dari pendidikan media audiovisual tahun 2010, ia melatih enam penduduk lokal dari Kota Khayelitsha di Afrika Selatan untuk membuat film dokumenter dan menyutradarai instalasi video 360° berjudul *Shack Theatre*. Tahun 2012, ia mempelajari penyutradaraan film dokumenter di EICTV di Kuba dan mendirikan rumah produksi filmnya, Highway Spirit. Florian tinggal selama satu tahun di Indonesia, meneliti dan mengambil gambar film dokumenter terbarunya, *Oh Brother Octopus*. Saat ini ia sedang menempuh program pascasarjana di Academy of Media Arts di Cologne.

Florian Kunert is a German filmmaker. After achieving his degree in audiovisual media in 2010 he trained six locals from the Khayelitsha township in South Africa in documentary filmmaking and directed the 360° video installation *Shack Theatre*. In 2012 he studied documentary directing at the EICTV in Cuba and founded his film production company Highway Spirit. Florian lived for one year in Indonesia, researching and shooting his latest documentary *Oh Brother Octopus*. At the moment he is taking part in the postgraduate program of the Academy of Media Arts in Cologne.

Contact

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BREKSI | SUN 19 NOV | 18.00-20.00
TBY | TUE 5 DEC | 19.00-21.00
CGV 3 | THU 7 DEC | 13.00-15.00

Asian Docs
Short



Documentary

The Unseen Words

Wahyu Utami | 27 minutes | 2017 | Indonesia

Sepinya pementasan tidak menyurutkan semangat anggota Distra Budaya untuk tetap berlatih ketoprak, sampai suatu hari mereka memiliki ide untuk membuat pementasan untuk diunggah di YouTube, untuk bisa dilihat oleh orang awas (orang yang bisa "melihat") dan dikenal oleh masyarakat luas. Semangatnya satu, yaitu ingin menghibur masyarakat luas.

The deserted showing does not dampen the spirit of Distra Budaya members to keep practicing *kethoprak*. One day they have an idea to make a performance to be uploaded on YouTube. They want to make a performance that can be seen by special people (people who can "see") and make them known by the public. They have one purpose, entertaining the public.

Director

Wahyu Utami lahir di Wonogiri dan sekarang tinggal di Yogyakarta. Sejak 2009, ia membuat video seni dan instalasi video. Karyanya pernah dipamerkan di beberapa galeri di sejumlah kota. Ia pernah mengikuti program residensi di beberapa tempat, baik lokal maupun internasional. Sejak 2010 dia bekerja sebagai asisten sutradara di berbagai produksi film dan iklan televisi. Tahun 2014, ia mulai bekerja sebagai fasilitator dan pernah ditempatkan di Flores dan Halmahera. Sejak itu ia mulai menyutradarai film. Sekarang ia bekerja sebagai pengajar di Jogja Film Academy dan juga *freelance copywriter*.

Wahyu Utami was born in Wonogiri and now lives in Yogyakarta. Since 2009, he had made art videos and video installations. Her works had been exhibited in several galleries in several cities. She had attended some residency programs in several places, both locally and internationally. In 2010, she started working as assistant director in various film and TVC productions. In 2014, she started working as a facilitator and had been stationed in Flores and Halmahera. After that, she started filming as a director. Now she works as a lecturer at Jogja Film Academy and also as a freelance copywriter.

Contact

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Segalanya Hening di Daerah Pemberontakan

Gertjan Zuilhof

Sepuluh catatan untuk Taiwan Docs yang menjelaskan dengan sangat singkat mengapa film-film berikut adalah yang terbaik.

1. Secara resmi, tidak ada yang namanya Taiwan. Bahkan Indonesia tidak mengakuinya sebagai negara. Maka di dunia internasional, Taiwan harus berada dalam persembunyian, selayaknya mata-mata atau pengemis. Sama halnya dengan pembuat film dokumenter.
2. Tidak ada negara, pun penduduknya. Tidak ada orang Taiwan asli. Meskipun masih tersisa sekelompok kecil orang asli Taiwan, nasib mereka sama seperti para pribumi yang seluruh hidupnya telah dirampas. Pada dasarnya, orang Taiwan adalah imigran; dan para imigran tersebut datang dengan kisah-kisah mereka dari negeri lain. Kisah mereka yang menjadikan dan memberi makna pada film.
3. Taiwan adalah pulau—sekali lagi, bukan negara—yang jadi wadah bagi Gelombang Baru Sinema Taiwan. Film-film fiksi yang lamban dari Edward Yang, Hou Hsiao Hsien, dan Tsai Ming-liang. Diam-diam, di bawah bayang-bayang nama besar tiga sineas tersebut, para pembuat film dokumenter mulai membuka jalan mereka sendiri. Sering kali dengan film yang sama lambannya.
4. Uang. Ada uang. Ada banyak sekolah film. Ada banyak festival. Coba sebutkan sineas mana yang berani bilang bahwa cari uang itu mudah dan mereka punya cukup uang. Pasti selalu ada keluhan. Namun karena mereka datang dari Taiwan, dan bukan dari Malawi, mereka tidak berhak banyak mengeluh.
5. Tidak perlu jadi negara yang diakui untuk menerbitkan buku-buku bermutu tentang

All Quiet in the Rebel Province

Ten notes on Taiwan Docs explaining very briefly why they are among the best.

1. Officially, Taiwan does not exist. Also, Indonesia does not recognize it as a country. So it has to go around internationally in hiding, like a spy or a beggar. Like a documentary filmmaker.
2. There is no country, and also no population. There are no original Taiwanese although there is a small minority of aborigines left. But like it goes with indigenous people, almost everything was taken from them. Basically, the Taiwanese are immigrants; and immigrants come with their stories from elsewhere. Those are the stories that make and feed movies.
3. Taiwan is the non-country, the island, of the Taiwanese New Wave. Known for the slow burning fiction films of Edward Yang, Hou Hsiao Hsien, and Tsai Ming-liang. Quietly in the shadows of these giants, the documentary filmmakers develop their own ways. Often also slow burning.
4. Money. There is money. There are film institutes. A lot of festivals. Bring me the head of the filmmaker who says the money is enough and easy to get. There will always be complaints, but since they are from Taiwan and not from Malawi, they have less right to complain too much.
5. You do not have to be a recognized country to print serious books on cinema and to have even more serious critics. Yes, they even have universities with real film professors. The ideal climate for serious documentaries.
6. Since they were, are, will be pushed off their island by the big Chinese brother anyway, they have an open eye on the world outside

perfilman, dan untuk punya kritikus yang bahkan lebih bermutu. Ya, Taiwan punya banyak universitas dengan pengajar film yang mumpuni. Iklim yang ideal untuk lahirnya dokumenter yang serius.

6. Dengan kondisi telah, sedang, dan akan selalu ditekan oleh saudara Cinanya, mata mereka selalu terbuka pada dunia di luar tanah airnya (saya bisa menulis demikian karena saya bukan berasal dari Daratan Cina). Dan persis hal itulah yang dibutuhkan pembuat film dokumenter: mata yang mengarah pada dunia internasional.

7. Tiap negara punya catatan hitam dalam sejarahnya, dan Taiwan punya satu atau bahkan dua bab soal itu. Belum lama ini, Taiwan masih jadi negara yang dikuasai militer. Sensor adalah hal yang lazim pada masa itu, dan kini mereka mensyukuri bahwa waktu itu telah berlalu.

8. Film-film yang dihadirkan berikut dengan sendirinya adalah argumen paling baik. Maka ketiga film itu akan jadi alasan nomor 8, 9, dan 10.

Chen Chieh-jen, *Realm of Reverberations* (2015)

Taiwan terhubung dekat dengan dunia seni internasional. Mereka menyelenggarakan kegiatan bienial dan mengundang para seniman dari benua lain. Oleh karena itu, mereka tidak kaget ketika seorang seniman kondang membuat film, utamanya film dokumenter seni.

9. Huang Hui-chen, *Small Talk* (2016)

Di Taiwan, orang-orang terbilang cukup berpikiran terbuka. Saat ini memang belum ada pernikahan sesama jenis di sana, tapi mungkin mereka akan jadi negara pertama di Asia yang mengizinkannya.

Maka, mungkin saja Taiwan akan mengirimkan dokumenter dengan kisah pemakaman seorang penghibur lesbin yang dianiaya. Untuk memberi pelajaran bagi wilayah yang disebut tanah kebebasan.

10. Lee Yong-chao, *Blood Amber* (2017)

Tentang dunia luar. Yang dilihat dengan mata terbuka. Kita mungkin ingat nama Midi Z, sutradara Taiwan kelahiran Birma/Myanmar. Kini lahir seorang sineas yang juga jauh menyelami negara Asia Tenggara yang ilegal dan membingungkan ini.

their homeland (I do not come from mainland China so I can write that), and that is what a documentary filmmaker needs: an international open eye.

7. Every country has black pages in its history and Taiwan has a chapter or two. It was a military state not that long ago. So it indeed knows about censorship and appreciates that those days are over.

8. The films themselves should be the best arguments, so that will be the points number 8, 9 and, 10.

Chen Chieh-jen, *Realm of Reverberations* (2015)

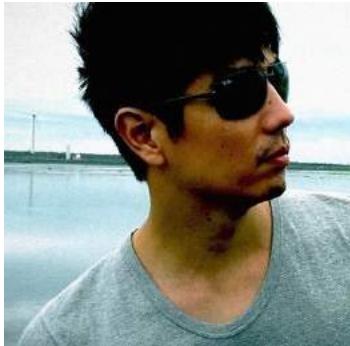
Taiwan is closely in touch with the international art world. They have biennials and artists that get invited therefrom other continents. So they are not surprised when a famous artist makes a movie, an art documentary.

9 Huang Hui-chen, *Small Talk* (2016).

Taiwan is a relatively open minded place. It does not allow same sex marriage yet, but they might be the first in Asia when it comes. So it is possible for Taiwan to send for the Oscar's a documentary on the funeral of a lesbian, abused entertainer. To teach the so called "land of the free" a lesson.

10. Lee Yong-chao, *Blood Amber* (2017)

The world outside. Where the open eye comes in. After Taiwan-nurtured Midi Z, now there is a new filmmaker who goes no less deep inside this illegal and confused South East Asian country.



Documentary

Blood Amber

Lee Yong-chao | 96 minutes | 2017 | h-Myanmar

Film ini berkisah tentang sekelompok orang di Birma yang bekerja sebagai pencari batu ambar, satu-satunya harapan hidup mereka di tengah kacaunya perang. Di suatu tempat di Birma, terdapat sebuah hutan yang dijaga oleh Kachin Independence Army. Di hutan itu terdapat banyak batu ambar; kebanyakan penduduk di sana bekerja sebagai pencari batu ambar untuk keluar dari jerat kemiskinan. Mereka bekerja dengan kesulitan dan istirahat dalam ketakutan akan serangan dari pasukan pemerintah. Kehidupan di sana penuh keputusasaan, sebagaimana kegelapan di ujung lubang tambang.

It is a story about a group of people in Burma who live on finding amber as their only hope in the chaos of war. Somewhere in Burma, there is a forest controlled by the Kachin Independence Army. The forest is abundant in amber; therefore, most of the habitants there make a living by finding amber as their only hope to get out of poverty. They work in difficulty and rest in fear of the attack from government army. The life there is in despair, as the darkness in the end of mine.

Director

Lee Yong-chao was born in the rural countryside of northern Burma. In 2015, he was accepted into the 7th Golden Horse Film Academy founded by Hou Hsiao-hsien. He produces his films mainly in Taiwan and Burma. One of his short films was nominated at Busan International Film Festival competition. Another short film shot simply on a smartphone was nominated for Warsaw Film Festival competition. *Blood Amber* is his first documentary feature.

Lee Yong-chao lahir di daerah pedesaan utara Birma. Tahun 2015, ia diterima di 7th Golden Horse Film Academy yang didirikan oleh Hou Hsiao-hsien. Ia memproduksi sebagian besar filmnya di Taiwan dan Birma. Salah satu film pendeknya masuk nominasi kompetisi Busan International Film Festival. Film pendeknya yang lain, yang dibuat hanya menggunakan ponsel pintar, masuk nominasi kompetisi Warsaw Film Festival. *Blood Amber* adalah dokumenter panjang pertamanya.

Contact

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Documentary

Realm of Reveberations

Chen Chieh-jen | 102 minutes | 2015 | Taiwan-Myanmar

Losheng Sanatorium berdiri tahun 1930 untuk menaungi dan mengarantina penderita penyakit kusta. Lebih dari satu dekade yang lalu, Losheng Preservation Movement dimulai sebagai upaya pemerintah untuk menghancurkan sanatorium dan merelokasi penduduk yang tersisa. Film ini menyajikan perspektif sejumlah individu dan mendiskusikan apa yang banyak orang percaya sebagai sebuah 'akhir' yang tak terelakkan.

Losheng Sanatorium was established in 1930 to forcibly house and quarantine sufferers of leprosy. More than a decade ago, the Losheng Preservation Movement began as a result to the government's decision to demolish it and relocate its remaining residents. This film presents perspectives of individuals and discusses what many believe to be its inevitable 'end'.

Director

Chen Chieh-jen (lahir tahun 1960) adalah seorang sutradara yang sering kali mengangkat isu dampak kolonial dan struktur politik yang opresif di tanah kelahirannya, Taiwan. Pameran yang pernah diikutinya mencakup Taipei Biennial, Taipei, 2012; 4th Guangzhou Triennial, Guangzhou, 2012; dan Chen Chieh-jen, Stiftelsen 3,14, Bergen, 2011. Chen tinggal dan bekerja di Taipei.

Chen Chieh-jen (born 1960) is a filmmaker whose practice regularly considers the impact of colonial and oppressive political structures in his native Taiwan. His recent exhibitions include Taipei Biennial, Taipei, 2012; 4th Guangzhou Triennial, Guangzhou, 2012; and Chen Chieh-jen, Stiftelsen 3,14, Bergen, 2011. Chen lives and works in Taipei.

Contact

Stela Lin

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Documentary **Small Talk**

Hui-chen Huang | 88 minutes | 2016 | Taiwan

Beberapa pertanyaan sederhana memantik serangkaian percakapan yang mengungkap beberapa hal yang kita tidak yakin siap hadapi.

A few simple questions spark a series of talks, which reveal some things that we are not sure if we are ready to face.

Director

Hui-chen adalah seorang aktivis, sutradara film dokumenter, dan ibu dari seorang gadis kecil yang pintar. Sebelum menyutradarai film dokumenter panjang pertamanya, Hui Chen bekerja untuk NGO seperti Taiwan International Workers Association dan China Time's Trade Union, mengadvokasi hak-hak buruh dan keadilan sosial. Pada masa itulah ia mulai mendokumentasikan situasi orang-orang yang kurang beruntung, orang-orang yang tidak memiliki suara. Penggambaran akrab yang ia buat untuk orang-orang pinggiran dan tereksplorasi menjadi medium untuk perubahan sosial. Belakangan ini, Hui-chen menjadi Sekretaris Jenderal Taipei Documentary Union, dan sedang menulis memoar untuk diterbitkan tahun 2017 ini.

Hui-chen is an activist, documentary filmmaker, and mother of a precocious little girl. Prior to embarking on her first feature documentary, Hui-chen worked for NGOs such as the Taiwan International Workers Association and China Time's Trade Union, advocating for labor rights and social justice. It was during this time that she began documenting the plight of the disadvantaged and the voiceless. Her intimate profiles of the less fortunate and the exploited became tools used for social change. Most recently, Hui-chen served as Secretary General of Taipei Documentary Union, and is currently working on her memoir to be published in 2017.

Contact

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TAIWAN DOCS PROMOTION CENTER

Taiwan Docs Promotion Center, dibawah naungan Taiwan Film Institute dan mitra Taiwan International Documentary Festival (TIDF), bertujuan mempromosikan film-film dokumenter Taiwan ke negara-negara lainnya dan membantu para pembuat film Taiwan untuk mendapatkan publik yang lebih luas. Lembaga ini berperan sebagai agensi promosi untuk pembuatan dan pemutaran film dokumenter Taiwan, serta menyediakan informasi terpercaya terkait film dokumenter Taiwan kontemporer dan retrospektif untuk para pelaku industri profesional dari negara lain.

Kami selalu terbuka untuk permintaan informasi lebih lanjut terkait film-film ini. Informasi judul-judul terbaru juga tersedia di situs web Taiwan Docs. Kami hadirkan jendela yang membuka cakrawala informasi tentang film dan pembuatan film dokumenter Taiwan. Datang dan jelajahilah!

Taiwan Docs Promotion Center, based under Taiwan Film Institute as well as a partner of Taiwan International Documentary Festival (TIDF), aims for promoting Taiwanese documentaries abroad and assists Taiwan filmmakers to reach a wider audience. It serves as a promotion agency for Taiwan documentary filmmaking and screening, providing reliable information about contemporary and retrospective Taiwanese documentaries for professionals overseas.

Any inquiries about further information of these films is always welcome. Updates about the latest titles will also be available on the Taiwan Docs website. Here is the window to know more about Taiwanese documentary film and filmmaking. Just come and explore!



KEHILANGAN DAN TEMUAN

Ukky Satya Nugrahani

Syahdan, manusia hidup dalam lingkaran, sebuah piringan yang berputar. Untuk setiap kematian terdapat kelahiran, untuk setiap kesedihan terdapat kebahagiaan, seperti bumi yang bulat dan musim berafilah, untuk setiap awal terdapat akhir, untuk setiap kehilangan terdapat temuan.

Kehilangan dan temuan adalah dua realitas kehidupan sehari-hari. Kita mengalami kehilangan hampir setiap saat, kadang sesuatu yang kecil dan tidak penting, yang hanya muncul sesekali dalam ingatan, mungkin sekilas saja, ditemani tawa; atau bisa saja sesuatu yang dekat dan kita sayangi, hingga kehidupan kita berpusar pada satu peristiwa kehilangan tersebut. Pun, mungkin saja kita yang hilang—apa pun faktanya, tidak ada perbandingan untuk masing-masing kehilangan, masing-masing terkorelasi pada tiap temuan dalam signifikansi mereka.

Kompilasi kecil ini menghadirkan dua realitas tersebut lewat topik yang beragam: dari ironi ketidakmungkinan mimpi kanak-kanak dalam *Mojtama-e Laleh* (Komeil Soheili, 2017), hingga kehilangan seorang lelaki di suatu peristiwa yang tidak dapat dia kendalikan pada *I Want to Go Home* (Wesley Leon Aroozoo, 2017); dari temuan akan mimpi yang tidak terduga lewat sebuah bioskop yang sekarat di *Phantom of Illumination* (Wattanapume Laisuwanchai, 2017), hingga hasrat yang seolah tidak masuk akal dari seorang lelaki dan hobinya yang sangat spesifik dalam *Tetsu Kono's Crazy Routine* (Sébastien Simon & Forest Ian Etsler, 2016).

Terdapat kegelisahan yang muncul dalam film-film ini, dari kehilangan-kehilangan yang tidak terduga, tidak dihiraukan, tidak diperbincangkan, di tengah dinamika kehidupan sehari-hari yang mengeraskan individu. Sering kali temuan yang dimunculkan terasa ironis sehingga kehilangan seperti dijadikan pilihan. Kompleksitas siklus terus berlanjut, dan lewat film-film ini penonton dibawa dalam perjalanan yang menampilkan kilasan-kilasan dari realitas kehilangan dan temuan.

Seperti yang diungkapkan di dalam salah satu film, "Kau telah mengalami reinkarnasi berulang kali."

*Program Asian Docs merupakan program kerja sama antara Festival Film Dokumenter dan Jogja-NETPAC Asian Film Festival (JAFF)

LOST, FOUND

There is a saying, people live in a circle, a kind of a looping disc. For every death there is a birth, for every sorrow there is happiness, just as the earth is round and the seasons repeating, for every beginning there is an end, for every lost there is a find.

Losing and finding are the realities that humans condition themselves to live with. You lose a little bit of something every now and then, it might be something small and seemingly unimportant that your mind just occasionally remembers, maybe in passing, always with chuckles; or it might be something so close and so dear that your life shifts to revolve around that one moment of loss. It might be even you, and each loss is no less important than the other, each affects every finding in its magnitude.

This little compilation presents these two realities through very diverse topics: from the irony of the impossibility of childhood dreams in *Mojtama-e Laleh* (Komeil Soheili, 2017), to a literal loss of a man in an event no one has control over to in *I Want to Go Home* (Wesley Leon Aroozoo, 2017); from an unexpected finding of a passion in a dying cinema in *Phantom of Illumination* (Wattanapume Laisuwanchai, 2017), to a seemingly nonsensical urgency of a man in pursuing his very specific hobby in *Tetsu Kono's Crazy Routine* (Sébastien Simon & Forest Ian Etsler, 2016).

There is a sense of disquiet in each of the film, from loses that are unexpected, dismissed, unspoken, amidst the dynamic of everyday life that hardens people. Often the findings feel like an irony, so that losing becomes an option taken willingly. The complexity of the cycle continues, and through the films we are brought in a journey that catches glimpses of it.

Just like one of the film says, "You've been reincarnated endlessly."

*The program Asian Docs is a collaborative program of Festival Film Dokumenter and Jogja-NETPAC Asian Film Festival (JAFF)



Documentary

I Want to Go Home

Wesley Leon Aroozoo | 62 minutes | 2017 | Singapore

Pada 11 Maret 2011, Yasuo Takamatsu kehilangan istrinya dalam peristiwa tsunami selepas gempa besar di Jepang Timur. Sejak hari itu, Yasuo menyelam ke laut setiap minggunya untuk mencari istrinya. Terpanggil dan terinspirasi untuk membagi ceritanya, *I Want to Go Home* adalah sebuah perjalanan melintasi Singapura ke Onagawa, melalui lensa yang menyorot kisah Yasuo. Persahabatan lintas batas dan bahasa, solidaritas akan kehilangan, penyembuhan diri, dan keinginan yang tidak pernah habis untuk bertemu kembali dengan istrinya.

On 11 March, 2011, Yasuo Takamatsu lost his wife to the tsunami during the Great East Japan earthquake. Since that fateful day, he has been diving in the sea every week in search for her. Compelled and inspired to share his story, *I Want to Go Home* is a journey from Singapore to Onagawa through the lens of the intrigued, to meet him. Of unlikely friendships across borders and languages; to share a man's loss, recovery, and determination to reunite with his wife.

Director

Wesley Leon Aroozoo menempuh studi pembuatan film di Nanyang Technological University, School of Art, Design & Media di Singapura. Beberapa film pendeknya telah mendapatkan penghargaan dan diputar di berbagai festival film. Saat ini ia tengah menggarap film panjang untuk tugas akhir tesisnya.

Wesley Leon Aroozoo studies film making at Nanyang Technological University, School of Art, Design & Media in Singapore. His short films have been awarded and screened in various film festivals. He is currently working on his graduating thesis feature film.

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Documentary**Mojtama-e Laleh (Laleh Complex)**

Komeil Soheili | 21 minutes | 2017 | Iran

Di sebuah desa terpencil di Iran, sekumpulan anak-anak berusaha mengejar mimpi mereka. Saat itu, bersekolah adalah tantangan besar karena mereka harus menempuh jarak berkilo-kilometer melewati padang liar tiap harinya. Sebagian dari mereka terus berjuang, sebagian lain menyerah. Suatu hari, sebuah mobil muncul di desa mereka. Bukan mobil biasa, melainkan mobil ajaib yang membangkitkan imajinasi dan membuat mereka bermimpi.

In a remote village in central Iran, students try to fulfill their dreams. Studying is still a big challenge for many as they must walk kilometers across wild landscapes to reach their school. Some keep going while others give up. One day, a car shows up in the village. It is not an ordinary car but a magic car which sparks their imagination and makes them dream.

Director

Komeil Soheili adalah sineas dokumenter lepas yang telah memenangkan banyak penghargaan. Ia pernah dinominasikan sebagai sutradara terbaik pada festival film paling terkemuka di Iran dan juga pada festival lainnya. Ia berpengalaman bekerja sama dengan banyak saluran berpengaruh seperti National Geographic, VPRO, IRIB, dan lain-lain. Film dokumenternya banyak berbicara tentang isu sosial seperti toleransi, lingkungan, keragaman budaya, dan anak-anak. Ia memperoleh gelar MA bidang Kajian Budaya dan Media dari universitas terkemuka di Iran. Topik penelitian tesisnya adalah representasi keseharian generasi muda Iran dalam sinema modern Iran. Komeil Soheili juga menerima beasiswa Kajian Film selama satu tahun di ISI Yogyakarta, Indonesia, dan enam bulan studi produksi di Asian Film School di Busan, Korea Selatan. Ia merupakan pendiri proyek perdamaian nirlaba sukarela "Iran: Untold Stories".

Komeil Soheili, is an awarded freelance documentary filmmaker. He has been nominated in the most important Iranian film festival as a best director, and lots of other festivals. He has the experience in cooperating with prestigious channels like National Geographic, VPRO, IRIB, etc. His documentaries are mostly about social issues like tolerance, environment, cultural diversities, and children. He has MA degree in Cultural Studies and Media from the most prestigious university in Iran. His research thesis was about "representation of everyday life of Iranian youth generation in Iran modern cinema". He got also one-year scholarship in Film Studies at ISI Yogyakarta, Indonesia, and six months production course in Asian Film School in Busan, South Korea. He is also a founder of a volunteer non-profit peace project: "Iran: Untold Stories".

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Documentary**Phantom of Illumination (Niranratri)**

Wattanapume Laisuwanchai | 69 minutes | 2017 | Thailand

Menonton mimpi diputar dalam cahaya proyektor film rasanya serupa pengalaman raga sukma. Sensasi inilah yang dihadirkan dalam film indah nan melankolis dan menghipnotis tentang hari-hari akhir sebuah bioskop ini. Rit telah bekerja sebagai operator proyektor film selama 25 tahun, dan ketika bioskop tempatnya bekerja tutup, ia masih tetap bertahan di tempat yang makin bobrok itu. Iklim di Asia yang lembap dan berat, serta pesan-pesan supernatural, ditambah lagi filosofi Buddhis terkait kematian dan transformasi, menjadikan *Phantom of Illumination* sebuah film tentang film yang luar biasa. Tentang seorang laki-laki yang memilih bersama botol minuman keras dan gulungan film hangus meski tengah dinanti oleh istri dan anaknya. Walau referensi yang digunakannya ialah para pahlawan sinema Asia seperti Tsai Ming-liang dan Apichatpong Weerasethakul, sejak awal Wattanapume Laisuwanchai telah menandai wilayah keahliannya sendiri di jagat perfilman. Sebuah film wajib tonton bagi siapa pun yang gandrung pada film.

A dream caught in the light of a film projector is literally an out-of-body experience that awaits you in this melancholy and hypnotically beautiful Thai film about a cinema's last days. Rit has been a projectionist for 25 years, and when the cinema closes he stays on in the increasingly dilapidated premises. The heavy and humid Asian climate and the suggestions of something supernatural, together with its Buddhist philosophy about decay and transformation, makes *Phantom of Illumination* an extraordinary film about film. And about a man whose wife and children are waiting for him on the other side of a veil of alcohol and scorched film reels. In spite of his obvious references to the great heroes of Asian cinema such as Tsai Ming-liang and Apichatpong Weerasethakul, Wattanapume Laisuwanchai has nonetheless charted his own territory on the cinematic map, right from the very start. A must for anyone with a penchant for cinephilia.

Director

Wattanapume Laisuwanchai adalah seorang sineas dan perupa muda asal Thailand. Ia lahir pada tahun 1988 di Bangkok, Thailand. Film pendeknya yang berjudul *Passing through the Night* pernah ditayangkan dalam kategori kompetisi Orizzonti dalam Venice Film Festival tahun 2011. *Phantom of Illumination* adalah film dokumenter panjang pertamanya yang memenangkan Special Mention Next: Wave Award dari CPH: DOX 2017.

Wattanapume Laisuwanchai is a young Thai filmmaker and visual artist. He was born in 1988 in Bangkok, Thailand. His short film *Passing through the Night* was screened in competition at Orizzonti section of Venice Film Festival in 2011. *Phantom of Illumination* is his first documentary feature which won Special Mention Next: Wave Award from CPH: DOX 2017.

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Documentary**Tetsu Kono's Crazy Routine**

Forest Ian Etsler & Sébastien Simon | 17 minutes | 2016 | France, South Korea, Japan

Tetsu Kono, seorang pria Jepang paruh baya, mengunjungi Korea Selatan dari tempat kediamannya di Tokyo setiap bulan sejak 2005 untuk menghadiri lebih dari dua puluh film festival tiap tahunnya. Senantiasa berpindah dari satu pemutaran ke pemutaran lainnya, pencinta film yang tidak kenal lelah ini mengabdikan waktu dan energinya untuk memenuhi minatnya yang mendekati obsesi akan dunia perfilman Korea, mengungkap seminimal mungkin fakta tentang dirinya dan keberadaannya yang marginal.

Tetsu Kono, a middle-aged Japanese man, has come from his house in Tokyo to South Korea nearly every month since 2005 in order to attend an average of twenty film festivals annually. Constantly running from screening to screening, this obstinate film-lover devotes all his time and energy to satisfy his obsessive passion for Korean cinema, while revealing as little as possible to others about himself and about his marginal existence.

Director

Forest Ian Etsler lahir tahun 1982 di Indiana. Ia datang ke Korea Selatan pada tahun 2005. Ia bekerja sebagai direktur program Asia Timur untuk Middle Coast Film Festival. Ia dikenal sebagai sutradara dan penulis naskah melalui filmnya *One-minded* (2014), *The Urban Suite* (2014), dan *Tetsu Kono's Crazy Routine* (2016).

Sébastien Simon lahir pada tahun 1983 di Alsace, Prancis. Ia bekerja untuk beberapa festival di Korea dan Prancis, seperti Busan International Short Film Festival. Simon dikenal sebagai sutradara dan penulis naskah melalui film *One-minded* (2014), *The Urban Suite* (2014), dan *Tetsu Kono's Crazy Routine* (2016).

Forest Ian Etsler was born 1982 in Indiana. He came to South Korea in 2005. He works as director of East-Asia programming for the Middle Coast Film Festival. He is a director and writer, known for *One-minded* (2014), *The Urban Suite* (2014), and *Tetsu Kono's Crazy Routine* (2016).

Sébastien Simon was born 1983 in Alsace, France. He works for different festivals in Korea and France like the Busan International Short Film Festival. Simon is a director and writer, known for *One-minded* (2014), *The Urban Suite* (2014), and *Tetsu Kono's Crazy Routine* (2016).

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Sinema Asia, Beribus Wajah

Ismail Basbeth dan Reza Fahriyansyah

Senada dengan keyakinan kami dalam program Asian Feature, semangat yang sama juga kami gunakan sebagai nyawa dari program Asian Perspectives yang merupakan program nonkompetisi dari film-film fiksi Asia, baik berdurasi panjang maupun pendek. Program ini adalah wajah baru dari program yang sebelumnya bernama Asian Feature Non-Kompetisi yang telah ada sejak festival ini diadakan pertama kali. Program ini akan fokus mengikuti film-film fiksi Asia dari para pendatang baru, para pembuat film yang telah dikenal sebelumnya, ataupun film-film karya para maestro yang menunjukkan keragaman bentuk, pengembangan, dan penglihatan masa depan sinema Asia dari berbagai macam perspektif.

Dengan dikenalinya perspektif personal seorang sutradara dalam perbandingannya dengan perspektif kolektif teritori tertentu, maka identitas artistik yang khas dan personal dari sutradara tersebut akan tampak. Semakin kuat identitas artistik tersebut, semakin besar pengaruhnya terhadap perkembangan industri film dan pengembangan pengetahuan film dalam kerangka lokal maupun global, juga pengaruhnya terhadap sesama pembuat film, kritikus film, penikmat, maupun penonton film. Kenyataan ini dengan sendirinya akan membuat nama sutradara tersebut menjadi komoditas dagang yang mampu memengaruhi datang atau tidaknya penonton ke bioskop (atau ruang pemutaran film alternatif), ataupun dibicarakan atau tidaknya sebuah karya dalam wilayah pengetahuan film. Meski tidak semua sutradara yang khas akan mampu memiliki penonton yang mencakup seluruh dunia, paling tidak penggemar dan penikmat filminya akan membantu bertumbuhnya ceruk 'dagang' yang bisa dijadikan komoditas dan bernilai ekonomi, untuk membantu memastikan sutradara-sutradara tersebut

Asian Cinema, A Thousand Faces

In line with our belief underlying the Asian Feature program, we apply the same spirit as the life of Asian Perspectives, a non-competition program consisting of Asian fictions, both features and shorts. This program is the new face of a program previously known as the Non-Competition Asian Feature that has existed since the very beginning of the festival. This program will focus on Asian fictions from the rookies, the well-known filmmakers, and also films by maestros demonstrating the diversity of form, development, and vision of the future of Asian cinema from many perspectives.

By recognizing the director's personal perspective in comparison to the collective perspective of a particular territory, the artistic identity of that director's unique personality will be obvious. The stronger the artistic identity, the more it affects the development of the film industry and film discourse within local and global frameworks, also the more influences it has on fellow filmmakers, film critics, and film enthusiasts, and audiences. By this fact, the director's name will turn into a commercial commodity which might determine whether or not the audiences come to the cinema (or alternative screening spaces), whether or not the film becomes the trending topic in film discourse. Although, not all unique directors will have wider audience around the globe, at least the film fans and aficionados will assist the establishment of a commercial product which can be served as a commodity with certain economic value; it is to ensure that the directors can get on with their life and make the best films in the future.

Jogja-NETPAC Asian Film Festival takes the position as the one connecting diverse and "fluid" audiences, activists, and Asian filmmakers. Such relationship is presented

dapat melanjutkan hidup dan membuat film-film terbaik selanjutnya.

Jogja-NETPAC Asian Film Festival meletakkan dirinya sebagai penghubung antara penonton, pelaku, dan pembuat film Asia yang begitu beragam dan “cair”, yang terpapar pada program-program yang juga beragam dan berbeda bingkai demi melihat dan mengikuti perkembangan film-film Asia secara dekat dan personal, demi menangkap berbagai macam film yang lahir dari situasi politik, ekonomi, seni dan budaya yang juga beragam dan multiperspektif.

Melalui film-film dalam program ini, kami berharap kita mampu mengalami Asia yang beragam dalam eksplorasi estetis yang juga beragam. Pada film *Love and Other Cults* karya Eiji Uchida kita disuguhinya sebuah kisah yang begitu lucu sekaligus janggal tentang kehidupan remaja di Jepang. Dalam film *Women of the Weeping River* karya Sheron Dayoc kita mendapatkan kisah seorang perempuan yang terjebak dalam perang ideologis dan fisik di Mindanao, Filipina. Dalam film pendek *Prelude to General* karya Pimpaka Towira dari Thailand dan *C'est La Vie* karya Ratrikala Bhre Aditya dari Indonesia, kita akan melihat dan mengalami tekanan struktural militer yang politis—dalam pengaruhnya pada kehidupan sipil dengan pendekatan estetis yang sama sekali berbeda.

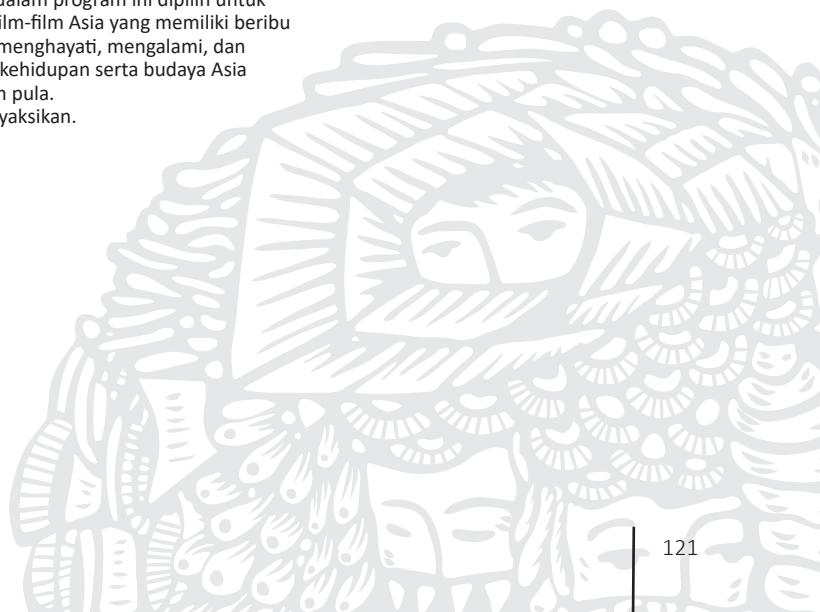
Seluruh film dalam program ini dipilih untuk menangkap film-film Asia yang memiliki beribu wajah, demi menghayati, mengalami, dan mempelajari kehidupan serta budaya Asia yang beragam pula.

Selamat menyaksikan.

in our diverse programs with different frameworks in order to see and follow the development of Asian cinema closely and personally, also to capture various films emerging in multi-perspective and diverse political, economic, art and cultural situations.

Through the films in this program, we desire to experience Asia's diversity coming in the form of many aesthetic explorations. In *Love and Other Cults* by Eiji Uchida, we will watch a funny yet strange story about the life of Japanese teenagers. In *Women of the Weeping River* by Sheron Dayoc, we will find a story about a woman who is trapped in an ideological and physical warfare in Mindanao, the Philippines. In the short film *Prelude to General* by Pimpaka Towira from Thailand and *C'est La Vie* by Ratrikala Bhre Aditya from Indonesia, we will see and experience a political structural military pressure and its impact on civil society in a completely different aesthetic approach.

All films selected in this program capture Asian films with their thousand faces for the sake of practicing, experiencing, and learning the life of the diverse Asian culture.
Have a good time watching.



**Fiction****A Letter to the President**

Roya Sadat | 83 minutes | 2017 | Afghanistan

Soraya adalah seorang pejabat publik yang berjuang untuk menegakkan hukum di Afghanistan. Ketika ia memutuskan untuk menyelamatkan seorang wanita muda yang dituduh melakukan zinah dari penghakiman kelompok tertentu. Keadaan bertambah runyam hingga Soraya sendiri ditangkap dan dijatuhi hukuman mati. Demi menuntut keadilan, ia menulis kepada presiden, orang terakhir yang bisa menyelamatkannya. Tetapi apakah sang presiden akan mendengarkan pembelaannya?

Soraya is a public official struggling to enforce the law in Afghanistan today. When she decides to save a young woman accused of adultery from the justice of a clan, things spiral for the worse to the point that she is arrested and put on death row. Asking for justice, she writes to the president, the last person who can save her. But will he listen to her plea?

Director

Roya Sadat (lahir tahun 1983) adalah seorang produser dan sutradara asal Afghanistan. Dia adalah sutradara wanita pertama dalam sejarah sinema Afghanistan pasca-Taliban, dan dia menjelajahi pembuatan film panjang dan dokumenter dengan tema ketidakadilan dan batasan-batasan untuk perempuan. Setelah rezim Taliban di negaranya tumbang, ia membuat film panjang pertamanya yang berjudul *Three Dots*. Film ini memenangkan enam dari sembilan penghargaan, termasuk sutradara terbaik dan film terbaik. Tahun 2003, ia dan saudaranya, Alka Sadat, mendirikan Roya Film House dan di bawah nama ini mereka telah memproduksi lebih dari 30 dokumenter dan film panjang.

Roya Sadat (born 1983) is an Afghan film producer and director. She was the first woman director in the history of Afghan cinema in the post-Taliban era, and ventured into making feature films and documentaries on the theme of injustice and restrictions imposed on women. Following the fall of the Taliban regime in the country, she made her debut feature film *Three Dots*. For this film she received six of nine awards which included best director and best film. In 2003, she and her sister, Alka Sadat, established the Roya Film House and under this banner produced more than 30 documentaries and feature films.

Contact

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Fiction

Kupal

Kazem Mollaie | 81 minutes | 2017 | Iran

Kupal adalah cerita tentang seorang pemburu dan juru taksidermi (pengawetan hewan) bernama Dr. Ahmad Kupal. Di akhir tahun, sesaat sebelum pergantian tahun baru, ia mendapati sebuah tantangan tak terduga.

Kupal is the story of a hunter and a taxidermist, called Dr. Ahmad Kupal. On the last day of the year, moments before the turn of the year, he faces an unexpected challenge.

Director

Kazem Mollaie lahir tanggal 21 September 1981 di Sabzevar, Iran. Ia adalah anggota Iranian Young Cinema Society tahun 1998. Ia memperoleh gelar sarjana Penyutradaran Film dari Sooreh University of Tehran. Dalam perjalanan kariernya, Mollaie pernah menjadi anggota beberapa organisasi seperti Iranian Alliance of Motion Picture Guilds (Khaneh Cinema), Iranian Short Film Association (ISFA), dan menjadi juri anggota Iranian Short Film Academy and the Selection Committee of 32nd Tehran International Short Film Festival. Tahun 2016, dia menjadi Kepala Editor situs ISFA dan anggota Dewan Direksi ISFA.

Kazem Mollaie was born on 21 September 1981 in Sabzevar, Iran. He was a member of the Iranian Young Cinema Society in 1998. He hold a B.Sc. in Cinema Directing from Sooreh University of Tehran. In his career, Mollaie has been the member of several organizations such as the Iranian Alliance of Motion Picture Guilds (Khaneh Cinema), the Iranian Short Film Association (ISFA), and served as a jury member of the Iranian Short Film Academy and the Selection Committee of 32nd Tehran International Short Film Festival. In 2016, he became the Chief Editor of ISFA website and a member of Board of Directors of ISFA.

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**Fiction****Last Laugh**

Zhang Tao | 82 minutes | 2017 | China

Setelah sehari tak sadarkan diri, seorang petani tua, Nyonya Lin Guoshi, dinyatakan cacat dan didaftarkan ke sebuah panti jompo. Sebelum akhirnya mendapat kamar, ia berpindah-pindah tinggal di rumah anaknya satu demi satu, mengalami nilai dan kebutuhan baru yang lahir dari perkembangan Cina yang begitu cepat.

After fainting one day, the elderly peasant, Mrs. Lin Guoshi, is immediately declared disabled and placed on the waiting list of a nursing home. Until a vacant room comes up, she is left to wander from one of her children's house to the next, experiencing the new values and needs of a fast changing China.

Director

Zhang Tao adalah sutradara, penulis naskah, dan aktor asal Cina. Lahir di Provinsi Shandong, tempat kelahiran Confucius, Zhang Tao adalah seorang anak petani. Awalnya, ia belajar hukum sembari bekerja sebagai pegawai negeri sipil. Ia meninggalkan kariernya demi mengisahkan Cina modern dan evolusinya melalui film. Setelah membuat film di pedesaan Shandong, Cina, saat ini, film panjang pertamanya, *Last Laugh*, sedang dalam tahap pascaproduksi. Film ini adalah produksi bersama Prancis dan Cina melalui kerja sama perusahaan produksi House on Fire, Bu Tong Pictures (Cina-Beijing), dan Tender Madness (Cina-Hong Kong).

Zhang Tao is a Chinese director, screenwriter, and actor. Born in the Shandong Province, the birthplace of Confucius, Zhang Tao is the son of peasants. He first studied law while working as a civil servant. He quitted his career to depict, through cinema, modern China and its evolutions. After filming extensively in the Chinese Shandong countryside, he is currently in post-production of his first feature film, *Last Laugh*. A Franco-Chinese film, co-produced by the production company House on Fire, Bu Tong Pictures (China-Beijing), and Tender Madness (China-Hong Kong).

Contact

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Fiction

Love and Other Cults

Eiji Uchida | 95 minutes | 2017 | Japan

Lahir di sebuah kota kecil di Jepang, seorang gadis bernama Ai (Sairi Ito) dikirim oleh ibunya, seorang mania religius, ke sebuah komunitas sekte untuk tinggal di sana selama tujuh tahun. Setelah sekte tersebut diungkap polisi, Ai memulai kehidupannya yang baru dan bersekolah untuk pertama kalinya. Sayangnya, ia tidak menemukan kenyamanan di sana. Ai meninggalkan sekolah dan masyarakat lalu menghabiskan hidupnya bersama keluarga tidak baik yang dipenuhi anak-anak jalanan serta perempuan pelacur. Dalam nasibnya yang tak menentu, ia ternyata kembali ke kehidupan normalnya dan tinggal bersama keluarga kelas menengah. Sayangnya, hidupnya yang penuh masalah terus saja membawanya pada jalan yang sulit dan gelap. Satu-satunya orang yang memahami Ai dan masalahnya adalah sesama orang buangan, Ryota (Kenta Suga), yang juga naksir Ai. Ryota juga tinggal di dunia anak nakal, namun ia masih ingin keluar dari situ dan menjalani kehidupan normal. Kepolosan kedua remaja ini ditelan belantara perkotaan besar. Film ini adalah sebuah komedi gelap yang menggambarkan kehidupan anak muda modern dan perjuangan mereka meski tidak ada jalan keluar.

Born in a small town in Japan, a young girl named Ai (Sairi Ito) is sent to a cult commune by her religious maniac mother and lives there for seven years. After the cult is exposed by the police, Ai starts a new stage of life, going to a normal school for the first time, but she can not find her place to fit in there. Ai drops out from the school and society, spending her life living with a rock-bottom delinquent family full of gangsters and call girls. In a strange twist of fate she finds herself back in a new and normal life, living with a middle-class family, but her troubled life continues to follow her into more deep and seedy paths. The only person who understands Ai and her troubles is another cast off from society, Ryota (Kenta Suga), who is in love with her. Ryota lives in a shady world of delinquents, but he still wants to escape it and live a normal life. The two teens' purity gets swallowed up by the urban jungle in a big regional city. A black comedy depicting lives of modern youth and their struggles in a place where there is no way out.

Director

Eiji Uchida lahir di Rio, Brasil, dari seorang ibu berkewarganegaraan Jepang, dan kembali ke Jepang ketika masih kanak-kanak. Ia bekerja sebagai jurnalis untuk media-media besar sebelum akhirnya menjadi seorang sutradara. Eiji membuat debutnya, *Gachapon*, pada tahun 2004. Selanjutnya ia membuat berbagai karya film panjang, di antaranya *Topless* (2008), *The Last Days of the World* (2011), *Greatful Dead* (2013), dan lain-lain.

Eiji Uchida was born in Rio, Brazil to a Japanese mother, and returned to Japan in his childhood. He worked as a journalist for many major publications before becoming a film director. He made his debut, *Gachapon*, in 2004 before going on to make a variety of features including *Topless* (2008), *The Last Days of the World* (2011), *Greatful Dead* (2013) and many more.

Contact

Third Window Films

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Fiction**Sound of Silence**

Bijukumar Damodaran | 89 minutes | 2016 | India

Berlatar di lembah Himalaya, film ini berkisah tentang seorang anak lelaki bisu yang dibuang dan terabaikan. Ia kehilangan ibunya saat lahir dan ditelantarkan dengan kejam oleh ayahnya. Ketika ayahnya masuk penjara, anak lelaki itu merenungi hidupnya yang sepi dan telantar. Ia bertemu dengan seorang pendeta tua Buddha yang membantunya melupakan penderitaan dalam kebisuannya itu, pun ia menjelajahi ikatan alam dengan semua makhluk. Tanpa arah dan tujuan, ia masuk sebuah biara Buddhis dan bahkan berusaha melawan gejolak cintanya yang tak berbalas.

Set in a beautiful Himalayan valley, it is a journey of a neglected and abandoned mute boy, who loses his mother at birth and is furiously neglected by his father. When his father goes behind bars, the boy stares at a lonely and deserted life ahead. His relationship with an elderly Buddhist monk helps him to detach from his voiceless suffering and to explore the bond that each creation shares with nature. With nowhere to go, he joins a Buddhist monastery even as he fights an inner battle of unrequited love.

Director

Dr. Biju (Bijukumar Damodaran) adalah seorang sutradara India yang memenangkan penghargaan film tertinggi di India, The National Film Award, sebanyak tiga kali. Filminya diputar secara luas di banyak festival film internasional seperti Cannes, Montreal, Shanghai, Cairo, New York, Telluride, Jeonju, Jogja-NETPAC Indonesia, dan lain-lain. Ia juga ditunjuk sebagai juri untuk India's National Film Awards tahun 2012, anggota juri seleksi Oscar India tahun 2015, 30th Fajr International Film Festival Iran, dan International Film Festival of Kerala 2011.

Dr. Biju (Bijukumar Damodaran) is an Indian filmmaker who has won India's top film award, The National Film Award, three times. His films were widely screened at many international films festivals like Cannes, Montreal, Shanghai, Cairo, New York, Telluride, Jeonju, Jogja-NETPAC Indonesia, etc. He has also served as a jury member for India's National Film Awards 2012, India's Oscar selection jury member 2015, 30th Fajr International Film Festival Iran, and International Film Festival of Kerala 2011.

Contact

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Fiction

Sveta

Zhanna Issabayeva | 99 minutes | 2017 | Kazakhstan

Saat ia tiba-tiba diberhentikan dari sebuah pabrik yang mempekerjakan orang tuna rungu dan tuna wicara, tagihan cicilan rumah memaksa Sveta untuk melakukan sebuah pekerjaan yang tidak etis. Film yang kontroversial ini hampir seluruhnya diceritakan menggunakan bahasa isyarat.

Suddenly laid off from a factory staffed by deaf-mute people, Sveta's house loan pushes her into a highly unethical line of work in this controversial film that unfolds almost entirely in sign language.

Director

Zhanna Issabayeva lahir pada tahun 1968 di Almaty, Kazakhstan. Ia lulus dari Fakultas Jurnalisme Kazakh State University tahun 1991. Film panjang perdananya berjudul *Karoy* (2007). Film komedinya yang berjudul *My Dear Children* (2009) memenangkan Special Prize of Jury dan Press Award di Kinoshok International Film Festival, Russia. Filmnya yang berjudul *Nagima* (2013) memenangkan Grand Prix di Deauville Asian Film Festival. Ia memproduksi *Bopem* pada tahun 2015.

Zhanna Issabayeva was born in 1968 in Almaty, Kazakhstan, graduating from the Faculty of Journalism at Kazakh State University in 1991. She made her feature debut with *Karoy* (2007). Her comedy *My Dear Children* (2009) won Special Prize of Jury and Press Award at the Kinoshok International Film Festival in Russia. Her *Nagima* (2013) won the Grand Prix at the Deauville Asian Film Festival. She also made *Bopem* in 2015.

Contact

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Fiction**The Children of Genghis**

Zolbayar Dorj | 101 minutes | 2017 | Mongolia

Bangsa Mongol punya sebuah tradisi berupa tiga permainan budaya sebagai bagian dari perayaan, yakni, gulat, pacuan kuda, dan panahan. Film ini akan berfokus pada tradisi pacuan kuda. Pelatih kuda pacuan terbaik di kota, Bold, mengumpulkan warga di rumahnya untuk suatu pengumuman. Bold menyombongkan kuda-kuda dan kemampuannya, serta mengatakan bahwa tidak ada seorang pun di kota yang bisa menyainginya. Ada seekor kuda cokelat jawa yang belum berpenunggang. Warga menyarankan anak sulung Dambii yang bernama Dorj untuk menjadi penunggang kuda tersebut. Dambii tinggal bersama istrianya, Dolgor, dan ketiga anak laki-laki mereka: Dorj (12 tahun), Byambaa (8 tahun), dan Nanzaa (4 tahun) di pedesaan Mongolia. Semua anak laki-laki Dambii piawai menunggang kuda. Ketika Bold merekrut Dorj, Byambaa mengamuk karena tidak terpilih.

The Mongolian people from long ago have had a tradition of three cultural games that have always been around during the time of festivities. Mongolian wrestling, horse racing, and archery were among the three traditional games. This story will focus on the horse racing tradition. The town's best horse race trainer, Bold, has many people gathered at his house for a special announcement. Bold begins to brag about his horses and skills and how no one in town is better than him. Bold begins to talk about his most prized horse, the brown steed that still has yet to find its rider. After hearing this, the townspeople recommend Dambii's eldest son, Dorj, to be the rider. Dambii lives with his wife, Dolgor, and three sons: Dorj (12 years old), Byambaa (8 years old), and Nanzaa (4 years old) in the vast countryside in Mongolia. All of Dambii's sons have a knack for the horse. When Bold recruits Dorj, Byambaa storms off for not being chosen.

Director

Zolbayar Dorj lahir pada 15 Juli 1972 di Ulaanbaatar, Mongolia. Ia bekerja sebagai sutradara, produser, sinematografer, dan penulis. Ia menyutradari debut filminya pada tahun 1996 yang berjudul *Amour*. Di kemudian hari, ia bekerja sebagai editor, sinematografer, dan sutradara. Ia menyutradarai beberapa film seperti: *One Night* (1998), *Ballad of Crazy Love* (2001), *I Wish My Mother's Kiss* (2002), *Smell of Water* (2005), *No Right to Die* (2008), *Three Meaningful Heads* (2011), *Genghis Legend of the Ten* (2012), *Children of Genghis* (2017).

Zolbayar Dorj was born on 15 July 1972 in Ulaanbaatar, Mongolia. A director, producer, cinematographer, and writer, he debuted in 1996, directing the film *Amour*. In the following years, he worked as an editor, cinematographer, and director. He directed the films: *One Night* (1998), *Ballad of Crazy Love* (2001), *I Wish My Mother's Kiss* (2002), *Smell of Water* (2005), *No Right to Die* (2008), *Three Meaningful Heads* (2011), *Genghis Legend of the Ten* (2012), *Children of Genghis* (2017).

Contact

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Fiction

Village Rockstars

Rima Das | 87 minutes | 2017 | India

Di sebuah desa kecil di timur laut India, Dhunu, seorang anak berumur 10 tahun, bermimpi mempunyai band rock-nya sendiri. Semangat, imajinasi, dan keinginannya yang menggebu-gebu tampak mencolok di tengah dunia yang mengharapkan perempuan bersikap tunduk dan patuh. Dengan dukungan dari teman-teman laki-lakinya dan ibunya yang sudah menjanda, Dhunu menghadapi segala perjuangan kesehariannya sambil berharap suatu hari ia akan bisa bermain gitar sungguhan.

In a small village in northeast India, 10-year-old Dhunu dreams of having her own rock band. Her vibrant spirit, imagination, and self-assurance stand out in a world where girls are expected to be timid and submissive. With her gang of boys and the support of her widowed mother, Dhunu faces the struggles of her daily life and hopes for the day she can finally play on a real guitar.

Director

Rima Das lahir di Assam, India. Ia telah menyutradarai film pendek berjudul *Pratha* (2009) dan film panjang *Man with the Binoculars* (2016). *Village Rockstars* (2017) adalah film terbarunya.

Rima Das was born in Assam, India. She has directed the short film *Pratha* (2009) and the feature *Man with the Binoculars* (2016). *Village Rockstars* (2017) is her latest film.

Contact

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Fiction

Women of the Weeping River

Sheron Dayoc | 146 minutes | 2016 | Philippines

Dua wanita di sebuah komunitas Islam terpencil menghadapi pertumpahan darah yang ngeri. Mereka mencari jawaban atas kerumitan itu seraya berharap dapat membatalkan perseteruan yang telah terjadi turun-temurun itu.

Two women in a remote Muslim community confront an escalating blood feud and reach deep into themselves in hopes to undo the feud stretching back generations.

Director

Sheron Dayoc (1981, Filipina) tinggal di Mindanao, pulau terbesar kedua di Filipina; di daerah ini tinggal banyak kelompok etnis yang terus berseteru. Dayoc mendokumentasikan kehidupan orang-orang terpinggirkan di pulau tersebut. Ia belajar Filsafat, menyelesaikan studi di Asian Film Academy di Korea, lalu mendirikan sebuah rumah produksi bernama Southern Lantern Studios. *Women of the Weeping River* (2016) meraih penghargaan Best Film (Film Terbaik) pada QCinema International Film Festival.

Sheron Dayoc (1981, Philippines) lives in Mindanao, the second-largest island in the Philippines, where various ethnic groups are in constant disagreement. He documents the lives of marginalized people on the island. Dayoc studied Philosophy, graduated from the Asian Film Academy in Korea, and founded the production company Southern Lantern Studios. *Women of the Weeping River* (2016) was awarded Best Film in the QCinema International Film Festival.

Contact

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XXI | SUN 3 DEC | 13.00-15.00
CGV 4 | TUE 5 DEC | 16.00-18.00



Fiction

C'est La Vie

Ratrikala Bhre Aditya | 19 minutes | 2017 | Indonesia

Seorang tahanan politik laki-laki, yang setelah bertahun-tahun mendekam dalam tahanan, akhirnya mendapatkan kesempatan bersaksi atas tragedi yang ia alami. Ini adalah kesempatan emas untuk mencari sedikit keadilan bagi dirinya. Sebuah penebusan agar terus waras menjalani hidup. Kesempatan itu nyata atau sekadar angan, tidaklah penting.

A male political prisoner, after years in detention without trial, finally gets a chance to testify. This is an opportunity for him to seek a little justice. A redemption to help him living sanely. It does not really matter, if the chance is real or a mere whisful thinking.

Director

Ratrikala Bhre Aditya lahir pada tanggal 19 April 1986. Langkah pertamanya memasuki dunia audiovisual dimulai tahun 2002 saat ia berpartisipasi dalam lokakarya dokumentar In-Docs untuk pelajar dan memproduksi *Hanya Air Hujan yang Gratis*. Tahun 2003, film tersebut diputar di Jakarta International Film Festival dan kantor PBB di New York pada peringatan Hari Air Sedunia. Film dokumenter panjang pertamanya, *Bunga Dibakar*, yang berkisah tentang Munir Said Thalib, aktivis HAM Indonesia yang dibunuh tahun 2004, diputar di Singapore Film Festival 2005 dan di banyak tempat lainnya.

Ratrikala Bhre Aditya was born in 1986. His first step into the audiovisual world was in 2002, when he participated in In-Docs' documentary workshop for high schoolers and produced a short documentary *Hanya Air Hujan yang Gratis*. In 2003, this film was screened at the Jakarta International Film Festival and also at the UN Office in New York on commemorating the World Water Day. His first feature-length documentary *BUNGA DIBAKAR* which tells a story of Munir Said Thalib, an Indonesian human rights activist who was murdered in 2004, was screened at the 2005 Singapore Film Festival and also in many places around the world.

Contact

Ratrikala Bhre Aditya
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Robin Moran
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Fiction

Journey to the Darkness

Mohammad Mozafari | 20 minutes | 2017 | Indonesia, Iran

Film ini terinspirasi dari kisah nyata tentang lima pencari suaka yang bermigrasi ke Australia secara ilegal. Sebelum memulai perjalanan, mereka harus menunggu di sebuah rumah yang sangat aneh yang membuat mereka tidak nyaman. Salah seorang dari mereka membuat sebuah dokumenter tentang perjalanan tersebut dan terjadi hal-hal ganjil setelah tengah malam.

This movie is inspired by a true story about five asylum seekers who were going to migrate illegally to Australia. Before starting the journey, they had to wait in a very weird house which was uncomfortable for them. One of them was making a documentary of their journey and things went very strange after midnight.

Director

Mohammad Mozafari adalah warga negara Iran yang lahir di Qatar. Ia mulai menonton film sejak umur 7 tahun. Ia datang ke Indonesia dan bertemu dengan Montase Film Community yang memotivasiinya untuk fokus dalam mempelajari film. *Journey to the Darkness* adalah film pertamanya.

Mohammad Mozafari is an Iranian who was born in Qatar. He started watching movies since he was 7 years old. He came to Indonesia and met Montase Film Community which motivated him to focus on studying film. *Journey to the Darkness* is his first film.

Contact

Montase Productions
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TBY | SAT 2 DEC | 19.00-21.00
CGV 4 | TUE 5 DEC | 16.00-18.00



Fiction

Online Shopping

Ghasideh Golmakani | 15 minutes | 2017 | Iran

Donia, seorang gadis muda, ingin melanjutkan studi ke luar negeri. Sebelum ia meninggalkan Iran, Donia mencoba menjual barang-barang miliknya secara daring. Salah satu pembelinya adalah seorang pria yang datang ke rumahnya dan mulai bertingkah aneh.

Donia, a young girl, wants to immigrate for continuing her studies abroad. Before she leaves Iran, she tries to sell her belongings online. One of the customers is a man who enters her house and behaves strangely.

Director

Ghasideh Golmakani lahir di Teheran dari pasangan jurnalis dan seniman. Pada usia 18 tahun, ia pindah ke Paris untuk belajar sejarah seni dan kajian budaya. Untuk program S3-nya di Sorbonne University, ia mengambil fokus pengaruh para pembuat film senior Iran pada para sineas mudanya. Sekembalinya ke Iran, Ghasideh mulai membuat film. Ia membuat beberapa film dokumenter dan film belakang layar, di antaranya *Today and Daughter* (Reza Mirkarimi), *A Special Day* (Homayoun Assadian), dan *Sara and Aida* (Maziar Miri). Dalam *Online Shopping*, secara sederhana Ghasideh menunjukkan kebiasaan-kebiasaan tak terduga dalam masyarakat Iran.

Ghasideh Golmakani was born in Tehran, into a family of journalist and artist. At the age of 18, she moved to Paris to follow her studies in art history and cultural studies. Her PhD studies subject at Sorbonne University focuses on the influence of Iranian masters on young filmmakers. Moved back in Iran, she started to make movies. Self-taught, Ghasideh had made documentaries and making-of for several movies such as *Today and Daughter* (Reza Mirkarimi), *A Special Day* (Homayoun Assadian), and *Sara and Aida* (Maziar Miri). In *Online Shopping*, Ghasideh shows in a simple way the unexpected behaviors in the Iranian society.

Contact

Ghasideh Golmakani
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**Experimental****Prelude to General**

Pimpaka Towira | 11 minutes | 2016 | Thailand

Dua wanita berhadapan satu sama lain. Dua dunia saling bersentuhan. Masa lalu dan masa kini. Sang wanita muda memperingatkan wanita yang lebih tua. Hal buruk akan terjadi. Wanita yang lebih tua memijat sang jenderal. Ia mengetahui rahasia sang jenderal. Ia menjelajah ruang-ruang kosong. Ruang-ruang yang diselimuti rahasia bertahun-tahun. Peringatan bergelantung di udara. Sang wanita muda tidak punya kesempatan.

Two women face one another. Two worlds touch. Past and presence. The young woman warns the older woman. Something terrible will happen. The older woman massages the general. She knows the general's secret. She wanders through empty rooms. Rooms coated with a patina of secrecy. The warning hangs in the air. The young woman does not have a chance.

Director

Pimpaka Towira (1967, Thailand) mengambil kuliah Film di Thammasat University, Bangkok. Film panjang perdananya yang berjudul *One Night Husband* (2003) membawanya dikenal publik internasional dan menjadikannya salah satu sineas wanita Thailand pertama yang kondang di kalangan kritikus dan penonton internasional. Ia telah diundang sebagai juri untuk banyak festival film dan memenangkan Silpathorn Award pada tahun 2009, yang dipersembahkan oleh Kementerian Kebudayaan Thailand. Filmnya *The Island Funeral* (2015) menerima penghargaan untuk kategori Asian Future di Tokyo International Film Festival.

Pimpaka Towira (1967, Thailand) was educated in Film at the Thammasat University in Bangkok. Her feature film debut *One Night Husband* (2003) brought her international fame, making her one of the first female Thai filmmakers to be noticed by international critics and viewers. She has been invited as a jury member for many film festivals and won the Silpathorn Award in 2009, granted by the Ministry of Culture in Thailand. Her film *The Island Funeral* (2015) also received an award in the Asian Future category at the Tokyo International Film Festival.

Contact

Pimpaka Towira
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XXI | MON 4 DEC | 10.00-12.00
CGV 3 | TUE 5 DEC | 10.00-12.00



Hybrid **Strange Place**

Chloe Yap Mun Ee | 29 minutes | 2016 | Malaysia

Sepasang anak muda berusaha memesan kamar di sebuah murah. Ini adalah pertama kalinya mereka punya kesempatan untuk berdua saja. Mereka akan mempertemukan hasrat masing-masing di sebuah dunia yang aneh.

A young couple arrives at a budget hotel attempting to get a room. This is the first time they will be intimate with each other. They are two young people confronting their real desire in a strange world.

Director

Chloe Yap Min Ee adalah mahasiswa dari Fakultas Seni Perfilman, Multimedia University. Ia juga merupakan sineas sekaligus seniman video dengan cita-cita tinggi yang suka menjelajahi berbagai cara penceritaan audiovisual yang dapat mengaktifkan indra dan memancing pemikiran. Ia menggunakan banyak metode dan mengalami berbagai proses dalam pembuatan filminya, serta terus-menerus bereksperimen dengan apa yang mungkin pas untuk medium yang ada. Namun ia lebih sering menggunakan medium film dan video untuk menhadapi pergumulan dan pertanyaan pribadinya.

Chloe Yap Mun Ee is a film student from the Faculty of Cinematic Arts, Multimedia University. She is an aspiring filmmaker and video artist, exploring emerging ways of audio-visual storytelling that engage the senses and provoke thought. She uses different methods and explores different processes in her filmmaking, and constantly searches for ways to experiment with what is possible for the medium. But she mostly uses the film and video medium to confront her personal struggles and questions.

Contact

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Fiction

The Eternal Journey

Sunil Pandey | 15 minutes | 2016 | Nepal

Seorang perempuan berusia tujuh puluhan tahun menjadi korban gempa bumi yang membawanya meniti keabadian. Ia sampai ke dekat padang rumput di tepi sungai. Ia butuh tumpangan ternak untuk menyeberangi sungai yang ia percaya akan membawanya pada kedamaian abadi. Lalu ia menemukan gambaran kehidupan masa lalunya saat ia dan cucu laki-lakinya tengah menggembalaan sapi. Film ini berkisar tentang narator yang mengenang mendiang neneknya.

An old woman in her 70s is stroke by an earthquake resulting her journey towards eternity. She arrives near a meadow by a riverbank. She needs a calf to cross the river where she believes she can find her salvation. Then, she confronts with her past life image where she and her grandson are looking after a herd of cows. The whole film is about the narrator's revisit to his deceased grandmother.

Director

Sunil Pandey lahir tahun 1995 di Tanahun, Nepal. Minatnya pada film lahir saat ia menghabiskan masa remajanya dengan menonton proses *shooting* di Arubari, Kathmandu. Hal ini ternyata beralih jadi dedikasi yang ia tekuni. Tahun 2013, ia bergabung di Oscar International College, sekolah film tertua dan satu-satunya di Nepal, dan lulus tahun 2016. Film tugas akhirnya, *The Eternal Journey*, masuk nominasi Future of Cinema pada Ekadeshma International Short Film Festival 2016: And Life Goes On. Film itu memenangkan dua penghargaan: Special Mention dan Future of Nepali Cinema. Selanjutnya film tersebut dinominasikan dalam delapan festival lainnya dan dipilih sebagai film terbaik ketiga pada 1st Oscar International College Short Film Competition 2017.

Sunil Pandey was born in 1995 in Tanahun, Nepal. His passion towards cinema was brought up by witnessing the shooting activities that used to held in Arubari, Kathmandu where he spent his teenage period. This gradually turned into a confirmed dedication. He joined Oscar International College, the oldest and the only film college in Nepal, in 2013 and graduated in 2016 thus. His graduation film *The Eternal Journey* was officially nominated in the Future of Cinema section in Ekadeshma International Short Film Festival 2016: And Life Goes On. It won two awards in the festival: Special Mention and Future of Nepali Cinema. The film was further nominated in eight more festivals. It was awarded the third best film in 1st Oscar International College Short Film Competition 2017.

Contact

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CGV 4 | WED 2 DEC | 20.00-22.00
CGV 3 | TUE 5 DEC | 10.00-12.00



Fiction

The Hose

Mansour Forouzesh | 14 minutes | 2015 | Iran

Seorang murid sekolah dasar bernama Shaalbaf lebih memilih untuk dihukum secara fisik daripada secara mental. Film ini mengisahkan hal tersebut.

An elementary student named Shaalbaf prefers body punishment to mental punishment. This is a brief about this short story.

Director

Mansour Forouzesh adalah seorang sutradara independen. Dia telah memproduksi dan menyutradarai lima film fiksi pendek lainnya: *Black Silence* (2005), *Far from Me Closer to You* (2009), *The Man who Thought* (2011), *The Hose* (2014), dan *A Few Knots Away* (2017). Ia juga telah memproduksi film dokumenter untuk Islamic Republic of Iran Broadcasting (IRIB) dan 20 cuplikan iklan untuk beberapa organisasi, seperti Amirkabir, Khwarizmi International Festival, dan Sina Bank. Sebagai juri festival, ia turut menyeleksi film dan menganugerahkan penghargaan, yang mencakup 26th International Fajr Film Festival (2009), 5th International Malta Short Film Festival (2013), dan beberapa festival foto dan film lokal.

Mansour Forouzesh is an independent filmmaker. He has produced and directed five other fiction short films: *Black Silence* (2005), *Far from Me Closer to You* (2009), *The Man who Thought* (2011), *The Hose* (2014), and *A Few Knots Away* (2017). He has also produced documentaries for Islamic Republic of Iran Broadcasting (IRIB) and twenty commercial teasers for many organizations such as Amirkabir publications, Khwarizmi International Award, and Sina Bank. As a jury member he had the task of choosing among the competing films and awarding official prizes, including the 26th International Fajr Film Festival (2009), the 5th Malta International Short Film Festival (2013), and several local film and photo festivals.

Contact

DIBA ART STUDIO
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XXI | SUN 3 DEC | 10.00-12.00
CGV 4 | TUE 5 DEC | 16.00-18.00

Asian Perspectives
Shorts



Fiction

The Illusion Seller

Sharofat Arabova | 22 minutes | 2017 | Tajikistan

Zukhro, seorang gadis kecil dari Tajikistan, berteman dengan imigran dari India bernama Kabir yang dijuluki 'Khayolfurush' ('si penjual ilusi') oleh orang-orang desa. Ada orang lain yang diam-diam menghubungkan mereka berdua, yaitu Mina dari India. Film ini berkisah tentang kedewasaan seorang gadis dan tidak terbuktiannya prasangka.

Zukhro, a little Tajik girl befriends an Indian emigrant, Kabir, who is called 'Khayolfurush' ('the illusion seller') by everybody in the village. There is someone else who connects both of them invisibly and her name is Mina from India. This is the tale of maiden maturity and the failure of prejudices.

Director

Sharofat Arabova (lahir tanggal 16 Mei 1985) adalah sutradara yang menetap di Dushanbe, Tajikistan. Ia lulus dari program Kajian Budaya di Russian-Tajik Slavonic University tahun 2006. Ia menerima beasiswa Indian Council for Cultural Relations tahun 2007 untuk meneruskan studi pascasarjana Penyutradaraan Film di Film and Television Institute of India (FTII, Pune) yang ia selesaikan tahun 2013 dengan film berjudul *In Between*. Ia juga merupakan alumnus Asian Film Academy (Busan, 2012), Berlinale Talents (2014), dan Nikita Mikhalkov's Summer Film Academy (Moscow, 2013).

Sharofat Arabova (born on 16 May 1985) is a filmmaker based in Dushanbe, Tajikistan. She graduated in Cultural Studies from Russian-Tajik Slavonic University in 2006. She received the Indian Council for Cultural Relations Scholarship in 2007 to study PG Diploma in Film Direction at the Film and Television Institute of India (FTII, Pune) which she completed in 2013 with her Diploma film *In Between*. She is an alumnus of Asian Film Academy (Busan, 2012), Berlinale Talents (2014), and Nikita Mikhalkov's Summer Film Academy (Moscow, 2013).

Contact

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TBY | MON 4 DEC | 16.00-18.00
CGV 4 | TUE 5 DEC | 16.00-18.00



Fiction

The Silence of the Dogs

Park Hyun Cheol | 20 minutes | 2017 | Korea

Di lokasi demo yang penuh kekerasan, seorang polisi muda tak sengaja bertatap muka dengan ayahnya di antara para demonstran.

At the scene of a violent protest, a young riot police officer unexpectedly encounters his father among the protesters.

Director

Park Hyun Cheol adalah seorang sutradara dan penulis. Ia mengawali karier sebagai asisten sutradara dalam *No Comment* (2002) dan *My Father Secretly* (2002). Kemudian, tahun 2006 ia menyutradarai film pendeknya yang berjudul *Mirror, The Ugly Ducking*. Dalam *The Silence of the Dogs*, ia bertindak sebagai sutradara sekaligus penulis naskah.

Park Hyun Cheol is a director and writer. He started his career as an assistant director for *No Comment* (2002) and *My Father Secretly* (2002). In 2006 he directed his own short film *Mirror, The Ugly Ducking*. He directed and wrote his latest film, *The Silence of The Dogs*.

Contact

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FOCUS ON JOKO ANWAR

Sang Sutradara *Cinephile* yang Brilian

Budi Irawanto

Setiap tahun, Jogja-NETPAC Asian Film Festival (JAFF) memberi fokus pada salah satu sutradara Asia yang unik dan karyanya mengekspresikan perspektifnya yang penuh kesegaran serta distingatif terkait kultur dan masyarakat Asia. Tahun ini, JAFF memfokuskan perhatian pada sosok Joko Anwar yang tanpa tedeng aling-aling melintasi pelbagai genre dan bereksperimen dengan gaya sinematik yang senantiasa berbeda. Program “Focus on Joko Anwar” barangkali gampang disangka terpengaruh oleh histeria kesuksesan film terbarunya *Pengabdi Setan* (2017) sebagai film horor Indonesia terlaris hingga kini. Kenyataannya, JAFF telah mengancang program ini setahun silam mengingat film Joko Anwar senantiasa menawarkan cara bertutur yang inovatif dan melampaui bingkai genre yang selama ini dikenal, namun tak pernah kehilangan sensibilitasnya pada kondisi sosial-politik masyarakatnya.

Lahir pada 3 Januari 1976 di perkampungan miskin di Medan (Sumatra Utara), Joko Anwar tumbuh dengan menonton film laga dan horor di bioskop murah di kota kelahirannya. Minat pertamanya pada kesenian tampak tatkala ia masih menjadi siswa sekolah menengah pertama dengan menulis sebuah lakon adaptasi dari karya pujiangga Inggris William Shakespeare bertajuk *Merchant of Venice*. Agaknya seni dan film senantiasa menarik Joko Anwar ke mana pun ia mengayunkan langkahnya. Tak mengherankan, kendati ia menyelesaikan studinya dalam Teknik Penerbangan di Institut Teknologi Bandung, ia justru bekerja sebagai jurnalis di koran berbahasa Inggris, *The Jakarta Post*, dan kemudian menjadi penulis kritik film.

Dalam film yang pertama kali disutradarainya, *Janji Joni* (2005), Joko Anwar mengisahkan seorang lelaki pengantar rol film yang menemui berbagai rintangan untuk mengantar rol film itu tepat waktu di bioskop demi memenuhi janjinya pada seorang gadis yang menawan. Film ini bisa dibaca sebagai surat cinta seorang *cinephile* pada perfilman Indonesia karena adanya penampilan aktor kawakan Indonesia, Barry Prima. Film keduanya, *Kala* (2007), barangkali merupakan film

Focus on Joko Anwar
Note

A Brilliant Cinephile Film Director

Every year Jogja-NETPAC Asian Film Festival (JAFF) focuses on one of unique Asian filmmakers whose works express a fresh and distinctive perspective on Asian culture and society. This year, JAFF is focusing on Joko Anwar who has unabashedly crossed over various genres, experimenting with disparate cinematic styles while at the same time, successfully captivating the audiences. The program of “Focus on Joko Anwar” can perhaps be easily associated with the hype of his recent, commercially successful film *Pengabdi Setan* (*Satan's Slave*, 2017) as the highest grossing Indonesian horror film ever. In fact, this program has been planned since last year as Anwar’s films continue to offer innovative storytelling and stylish imageries transgressing the genre framework while possessing a great social and political sensibility.

Born on 3 January 1976 in an impoverished area in Medan (North Sumatra), Anwar grew up watching martial arts and horror films in cheap movie theatres in his hometown. When he was a middle school student, he wrote a play, which was an adaptation of Shakespeare’s *Merchant of Venice*. It seems that the worlds of art and film gravitate towards him unfailingly wherever he goes. It comes to no surprise then, that Anwar pursued a career in journalism in the English-language Indonesian newspaper, *The Jakarta Post*, and later on, as a film critic—in spite of his degree in aerospace engineering from Institut Teknologi Bandung.

In his directorial debut *Janji Joni* (*Joni’s Promise*, 2005), Anwar chronicles the life of a deliveryman who encounters various obstacles in keeping his promise to deliver a film reel on time to a movie theatre. Clearly, this film can be seen as the love letter of a cinephile to Indonesian film scene since the special appearance of Indonesian veteran actor Barry Prima can be found. His second film *Kala* (*Dead Time*, 2007) is perhaps the first stylistic Indonesian film noir set in an unnamed country that is rife with political

Indonesia yang menggunakan gaya film *noir* yang berlatar di sebuah negeri antah-berantah yang disesaki konflik dan intrik politik.

Sementara itu, film Joko Anwar yang meraih penghargaan internasional, *Pintu Terlarang* (2009), merupakan *thriller* psikologis yang mengisahkan pasien dari rumah sakit jiwa yang mengimajinasikan dirinya sebagai pematung yang dihantui oleh trauma kanak-kanaknya.

Nyaris serupa dengan film Joko Anwar sebelumnya, *Modus Anomali* (2012) merupakan *thriller* yang melukiskan seorang laki-laki yang berikhlas menyelamatkan dua orang anaknya yang hilang di hutan ketika mereka berlibur. Film Joko Anwar yang lainnya, *A Copy of My Mind* (2015), mempertontonkan praktik pembajakan film di Indonesia yang bertaut dengan situasi politik kontemporer. Tokoh utama dalam film itu adalah seorang penerjemah *subtitle* DVD bajakan yang tengah dilanda asmara dengan seorang pekerja salon murah; hidup keduanya terancam oleh situasi politik yang tengah menghangat. Digagas selama hampir lima tahun, film *Pengabdi Setan* (2017) merupakan sebentuk persembahan Joko Anwar pada film horor Indonesia yang paling seram. Sukses komersial *Pengabdi Setan* mengisyaratkan hasrat penonton Indonesia yang tak pernah surut akan film horor berkualitas yang dibesut oleh tangan berbakat dan memiliki alur cerita memikat. Pada saat yang berbarengan, Joko Anwar memiliki kapabilitas meninggalkan jejaknya yang unik pada film genre konvensional. Lebih dari itu, ia mampu mengangkat status film horor yang terkesan murahan menjadi sebentuk karya artistik.

Selain menulis dan menyutradarai filmnya, Joko Anwar menulis sejumlah skenario film seperti untuk film laris *Arisan!* (Nia Dinata, 2003), *Jakarta Undercover* (Lance Laggong, 2007), *Quickie Express* (Dimas Djayadiningrat, 2007), dan *Fiksi* (Mouly Surya, 2008). Ia juga tampil sebagai *cameo* (figurian) dalam sejumlah film yang disutradarai oleh kawan-kawannya untuk mempelajari dan mendalami *psyche* manusia agar bisa mengarahkan dengan lebih baik para aktor dalam film yang disutradarainya. Bagi Joko Anwar, sinema agaknya telah menjadi semesta tempat ia hidup dan bernafas sebagai seorang sutradara film *cinephile* yang brilian. Kecerdasan sekaligus orisinalitas Joko Anwar, tak pelak, merupakan buah dari kesungguhannya yang tak pernah pupus pada seni dan film.

conflicts and intrigues. Meanwhile, Joko Anwar's award winning film *Pintu Terlarang* (*The Forbidden Door*, 2009) is a psychological thriller recounting a patient of a mental health hospital who imagines himself as an unusual sculptor haunted by his childhood trauma. The New York Asian Film Festival 2009 dubbed *Pintu Terlarang* as "one of the sickest, kinkiest movies."

Similar to his previous film, *Modus Anomali* (*Ritual*, 2012) is a thriller depicting a man's attempt in saving his two children when they disappear during holiday in the woods. A *Copy of My Mind* (2015) is another Anwar's film related to the rampant film piracy in Indonesia, intersecting with the current political situations. The main character of this film is a pirated DVDs subtitle maker, who falls in love with a cheap salon worker, whose life is threatened by the political situation heating the country. Conceived after almost five years, *Pengabdi Setan* (*Satan's Slave*, 2017) is his homage to the Indonesian cult horror film. The commercial success of *Pengabdi Setan* indicates the enduring demand of the Indonesian film audience for quality horror films with a masterful craft and captivating plot. At the same time, Anwar has the capability to leave a distinctive mark in the conventional film genre. Moreover, he is able to elevate the status of horror film as a cheap and tacky production into an artistic piece.

Aside from writing and directing his own films, Anwar also wrote numerous scripts for commercially successful films such as *Arisan!* (Nia Dinata, 2003), *Jakarta Undercover* (Lance Laggong, 2007), *Quickie Express* (Dimas Djayadiningrat, 2007), and *Fiksi* (Mouly Surya, 2008). He also appeared as a cameo in several his friends' films to observe and learn the human psyche in order to hone his actor directing skills. To Anwar, the cinema is a universe where he lives and breathes as a truly brilliant cinephile film director in Asia. It is clear that Anwar's brilliance and ingenuity is a product of his indefatigable commitment to art and film.



Joko Anwar

Director

Joko Anwar tumbuh bersama film. Menonton film adalah sarananya belajar membuat film. Film jugalah yang mengajarkan cara ia melihat dunia. Cinta dan penghargaannya pada film telah membuatnya juga mencintai dan menghargai dunia di sekitarnya. Sejak debutnya penyutradaraan dalam film *Janji Joni* tahun 2005, empatinya terhadap masalah sosial dan kemanusiaan selalu tergambar dalam film-filmnya. Film-film Joko hadir dalam beragam genre namun semua ide dan karakternya diambil dari apa yang ia temui di kehidupan nyata.

Joko Anwar grew up with films. Watching films was his education in filmmaking. Films also taught him how to see the world. The love and appreciation he has for films have shaped him into someone who loves and appreciates the world around him just as much. Ever since his directorial debut with *Janji Joni* in 2005, his empathy toward humanity and social issues is reflected in all his films. Joko's movies are diverse in genres but all the ideas and the characters are based on what he has encountered in real life.



TBY | SAT 2 DEC | 10.00-12.00

Fiction

Janji Joni (Joni's Promise)

Joko Anwar | 83 minutes | 2005 |
Indonesia

Joni bekerja sebagai kurir rol film di Jakarta. Suatu hari, ketika menunggu jemputan selanjutnya, Joni bertemu gadis manis yang akan menonton film dengan pacarnya, Otto. Gadis itu hanya akan memberitahu namanya pada Joni jika Joni berhasil mengantar rol film itu tepat waktu. Akan tetapi misinya tak berjalan mulus, Joni menemukan banyak masalah: jahatnya kemacetan Jakarta dan orang-orang yang mungkin menghalanginya.

Joni works as a film/reel delivery man in Jakarta. One day, while waiting for the next pick-up, Joni meets a charming girl who is going to catch a film with her boyfriend, Otto. The girl would only reveal her name to Joni if he successfully delivers the reels on time. However, things do not turn out well on that day as Joni faces obstacles such as the city's notorious traffic and various people that may disrupt his task.

Contact

Kalyana Shira Films
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TBY | SAT 2 DEC | 13.00-15.00

Fiction

Kala (Dead Time)

Joko Anwar | 120 minutes | 2007 |
Indonesia

Seorang polisi lethi. Seorang jurnalis penderita narkolepsi. Sebuah perpecahan negara. Sebuah fantasi yang tidak anda harapkan terjadi.

A jaded cop. A narcoleptic journalist. A nation divided. A fantasy you would wish never come true.

Contact

MD Pictures
www.mdentertainment.co



CGV 3 | SUN 3 DEC | 19.00-21.00

Fiction

**Pintu Terlarang (The
Forbidden Door)**

Joko Anwar | 115 menit | 2009 |
Indonesia

Kehidupan seorang pemotong sukses jungkit balik ketika ia mulai menerima pesan misterius dari seseorang yang meminta bantuan. Ketika ia tak sengaja menemukan siaran televisi ilegal yang menyediakan film tentang pembunuhan sadis yang sungguh terjadi, ia mengetahui bahwa seseorang yang meminta bantuan itu adalah seorang anak usia 7 tahun yang dikurung dan disiksa oleh sepasang orang tua yang kejam. Semakin dalam ia gali, ia menemukan bahwa istrianya sendiri mungkin terlibat dalam semua misteri yang terjadi. Ia harus memilih untuk membela anak laki-laki itu mati atau kehilangan seluruh hidupnya dan semua orang yang ia kenal.

The life of a successful sculptor turned upside down when he begins receiving mysterious messages from somebody who is asking for his help. When he stumbles upon an illegal TV broadcast, which offers snuff, he finds out that the person who is trying to reach him is a 7-year-old boy who has been kept and abused by a vicious couple. As he digs more, he discovers that his wife might be connected to the whole mystery. Soon, he has to decide to leave the boy to die or to lose everything and everyone he knows.

Contact

Life Like Pictures
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XXI | TUE 5 DEC | 13.00-15.00

Fiction

Modus Anomali (Ritual)

Joko Anwar | 88 minutes | 2012 |
Indonesia

Seorang pria sedang berlibur ke hutan bersama istri dan dua anaknya ketika mereka dikejutkan oleh kedatangan seorang tamu tak diundang. Tiba-tiba, ia seperti mengalami perjalanan lewat mesin waktu. Sebelum berhasil memahami apa yang terjadi, ia telah terpisah dari keluarganya. Ia mulai menemukan beberapa alarm yang sepertinya ditanam dengan sengaja di hutan itu, lalu ia tahu: ia harus berpacu dengan waktu jika ingin melihat keluarganya hidup. Sementara, di hutan itu ternyata ada keluarga lainnya, keluarga yang mungkin ada hubungannya dengan segala keanehan yang terjadi.

A man is on a holiday in the woods with his wife and two kids when they are surprised by the arrival of an uninvited guest. Suddenly, he experiences a time lapse. Before he understands what is going on, he finds himself separated from his family. And when he starts finding several alarm clocks that seem to have been planted throughout the woods, he knows he has to race with time if he wants to see his family alive. Meanwhile, another family is in the woods, who may be related to the strange going on.

Contact

Life Like Pictures
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Fiction

A Copy of My Mind

Joko Anwar | 116 minutes | 2015 |
Indonesia

Seorang pekerja wanita di salon murah dan seorang penulis subtitle DVD bajakan jatuh cinta di tengah pergolakan pemilihan presiden di Indonesia.

A female cheap salon worker and a pirated DVDs subtitle maker fall in love during the turbulent presidential election in Indonesia.

Contact

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CGV 3 | MON 4 DEC | 10.00-12.00



Fiction

Pengabdi Setan (Satan's Slaves)

Joko Anwar | 107 minutes | 2017 |
Indonesia

Setelah sakit aneh selama tiga tahun, Ibu akhirnya meninggal dunia. Bapak lalu memutuskan untuk kerja di luar kota meninggalkan anak-anak. Tak lama kemudian, anak-anak merasa bahwa Ibu kembali berada di rumah. Situasi semakin menyeramkan ketika mereka mengetahui bahwa Ibu datang lagi tidak sekadar untuk menjenguk, tapi untuk menjemput mereka.

Four from Joko Anwar

After suffering from a strange disease for about three years, Ibu finally passed away. Then, Bapak decided to work in another city, leaving his children. Soon after, the children felt that Ibu is coming back home. The situation is getting worse when they realize that Ibu is coming not only for visiting but also taking them away.

Contact

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XII | MON 4 DEC | 19.00-21.00

The Ingenuous Nature of Cinema

Egha Harismina

Film adalah sebuah media hiburan yang seharusnya dapat dinikmati secara luas oleh semua kalangan masyarakat. Namun dalam perkembangan di era modern ini, persebaran film Indonesia mayoritas dinikmati oleh kelas ekonomi menengah dan ke atas. Eksklusivitas menonton dengan tempat-tempat yang nyaman seperti di bioskop, kafe, kampus, mal, dan sebagainya membuat masyarakat kalangan bawah tidak dapat menjangkau hiburan berbentuk sinema.

Open Air Cinema membawa nostalgia tersendiri ke hadapan masyarakat dengan cara yang murah dan sederhana, sehingga film tidak hanya dinikmati oleh kalangan menengah ke atas. Pada Open Air Cinema kali ini, kami mencoba menghilangkan eksklusivitas film untuk kalangan tertentu dengan cara menyuguhkan film-film yang telah mendapat jutaan penonton di Indonesia seperti: *Warkop DKI Reborn Part 1* dan *My Stupid Boss* kepada masyarakat umum. Seperti tahun-tahun sebelumnya, Open Air Cinema juga menghadirkan film-film pendek yang dekat dengan masyarakat seperti film *Dluwang*, *Hoyen*, *Incang-Inceng*, *Munggah Kaji*, dan *The Unseen Words*.

Pada tahun ini, kami memusatkan Open Air Cinema di Taman Tebing Breksi, Prambanan sebab kami menilai tempat tersebut memiliki keeksotisan yang unik, pun layak untuk dijadikan panggung pemutaran. Terlebih, Tebing Breksi adalah objek wisata yang amat menarik dengan masyarakat yang senantiasa antusias menyambut pemutaran film. Kita dapat menikmati atmosfer lokasi dataran tinggi serta pemandangan kota dari atas tebing sambil asyik menonton film-film Open Air Cinema.

Akhir kata, selamat menyaksikan film-film Open Air Cinema bersama syahduanya keindahan alam dan hawa sejuk di Taman Tebing Breksi, Prambanan.

Hakikat Sinema yang Sederhana

Film is a form of entertainment supposedly enjoyed by all people regardless the class of society. However, in the development of modern era, the distribution of Indonesian films are mostly the privilege of the middle-up class people. The exclusive experiences of watching movies in comfortable spaces such as cinema, café, campus, mall, and so forth are not accessible for the middle-low class people.

Open Air Cinema brings people back to a nostalgic way of watching movies in a costless and modest way, thus films are not restricted for the middle-up class people. In this edition, Open Air Cinema tries to eliminate such kind of exclusivity by delivering to the public the movies that had attracted millions of viewers in Indonesia such as: *Warkop DKI Reborn: Jangkrik Boss! Part 1* and *My Stupid Boss*. As what we have been doing in recent years, Open Air Cinema also conducts the screening of films portraying the everyday life of the society such as *Dluwang*, *Hoyen*, *Incang-Inceng*, *Munggah Kaji*, and *The Unseen Words*.

This year, the activities of Open Air Cinema are concentrated in Taman Tebing Breksi (Breksi Cliff Park), Prambanan. We are interested in this very place due to its peculiar uniqueness. It is a potential screening stage since it is strongly attractive as a tourism object whose society is enthusiastic for film screening. People can enjoy the atmosphere of highland and the view of the town seen from above the cliff while watching the films presented by Open Air Cinema.

Lastly, we wish you a good time watching the Open Air Cinema films while at once being pampered by the wonderful and chilly Breksi Cliff Park, Prambanan.



Fiction

My Stupid Boss

Upi Avianto | 108 minutes | 2016 | Indonesia

Film ini bercerita tentang bos dan karyawannya. Bossman (Reza Rahadian) adalah warga Indonesia yang memiliki perusahaan besar di Kuala Lumpur namun tidak terorganisasi. Prinsip manajemennya adalah bos selalu benar, yang berarti bahwa apa pun yang ia inginkan harus ia dapatkan. Diana, sekretarisnya, harus mencoba untuk mengambil keuntungan dari peluang baik yang tampaknya tidak pernah benar-benar ada di perusahaan tersebut. Setiap hari, Diana harus menghadapi tingkah bosnya yang aneh. Kesabaran dan niat baiknya pun diuji di sini.

This film tells a story about a boss and his employee. Bossman (Reza Rahardian) is an Indonesian citizen who owns a big yet disorganized company in Kuala Lumpur. The company's management principle is that the boss is always right, meaning that he always gets what he wants. Diana, his secretary, has to try to take an advantage from an opportunity that never really exists in the company. Everyday, Diana has to face Bossman's silly action. Her patience and good will are put to the test.

Director

Upi Avianto lahir pada 1 Januari 1970 di Jakarta. Kariernya diawali sebagai penulis skenario film *Tusuk Jelangkung* (2003) dan *Lovely Luna* (2004). Ia mulai menjadi sutradara dalam *30 Hari Mencari Cinta* (2004). Film lain yang disutradarainya adalah *Realita Cinta dan Rock'n Roll* (2006), *Perempuan Punya Cerita* (2007), *Radit dan Jani* (2008), *Serigala Terakhir* (2009), dan *Red Cobex* (2010). Pada tahun 2008, Upi masuk dalam nominasi sutradara terbaik di beberapa ajang penghargaan film dengan *Radit dan Jani*. *Red Cobex*, film komedi buatannya, masuk nominasi skenario terbaik pada Piala Citra FFI 2010. Pada FFI 2013, ia dan filmnya masuk dalam nominasi sutradara dan film terbaik.

Upi Avianto was born on 1 January 1970 in Jakarta. Her career begins as a scriptwriter for *Tusuk Jelangkung* (2003) and *Lovely Luna* (2004). She began to direct her own film in *30 Hari Mencari Cinta* (2004). Her filmography includes *Realita Cinta dan Rock'n Roll* (2006), *Perempuan Punya Cerita* (2007), *Radit dan Jani* (2008), *Serigala Terakhir* (2009), and *Red Cobex* (2010). In 2008, Upi was nominated for the best director category in several film awards for *Radit dan Jani* (2008). *Red Cobex*, her comedy film, was nominated for the best screenplay in Piala Citra FFI 2010. In FFI 2013, she and her film were nominated as the best director and best film, respectively.

Contact

Frederica
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**Fiction****Warkop DKI Reborn: Jangkrik Boss! Part 1**

Anggi Umbara | 110 minutes | 2016 | Indonesia

Dono, Kasino, dan Indro kembali beraksi di tengah hiruk pikuknya kota DKI Jakarta. Mereka sekali lagi berperan sebagai personel sebuah lembaga swasta bernama CHIPS (Cara Hebat Ikut Penanggulangan Masalah Sosial). Walaupun mereka penuh semangat bergelora dalam menjalankan tugas-tugas melayani masyarakat, tetapi kekacauan dan huru-hara selalu mereka timbulkan akibat aksi mereka yang konyol dan selalu mengocok perut.

Dono , Kasino, and Indro are back in action amid the bustling city of Jakarta. Once again, they play the roles of an officer group employed by a private institution, CHIPS (A Great Way to Overcome Social Issues). Even though they are passionate about serving the community, they keep causing problems because of their silly and funny actions.

Director

Anggi Umbara lahir pada 21 Oktober 1980. Anggi tidak menempuh pendidikan formal di bidang film, semuanya ia pelajari secara otodidak. Film-filmnya yang sukses di bioskop antara lain *Coboy Junior the Movie* (2013), *Comic 8* (2014), *Comic 8: Casino Kings Part 1* (2015), dan *Comic 8: Casino Kings Part 2* (2016). Filmnya *3: Alif, Lam, Mim* masuk nominasi Penulis Skenario Asli Terbaik dalam Festival Film Indonesia 2015.

Anggi Umbara was born on 21 October 1980. Anggi never studied film formally in any educational institutions; he just learned it autodidactically. His films that hit the box office charts are *Coboy Junior the Movie* (2013), *Comic 8* (2014), *Comic 8: Casino Kings Part 1* (2015), and *Comic 8: Casino Kings Part 2* (2016). His film *3: Alif, Lam, Mim* was nominated in Festival Film Indonesia in the category of Penulis Skenario Asli Terbaik (Best Original Scriptwriter).

Contact

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Documentary

Dluwang

Agni Tirta | 25 minutes | 2017 | Indonesia

Pasar Klithikan adalah ruang alternatif yang tidak hanya mempertemukan penjual dan pembeli barang bekas, namun juga menampung interaksi sosial orang-orang yang hidup di tengah gempuran pasar modern dan *online shop*. Melampaui gagasan sebagai sebuah pasar, Pasar Klithikan juga menjadi alternatif sumber ilmu. Toni Lubis adalah salah satu orang yang setiap hari beraktivitas di Pasar Klithikan baik sebagai penjual maupun pembeli. Barang dagangan utamanya adalah kertas lawas. Tak jarang ia menemukan dokumen maupun benda bersejarah di tempat itu. Film *Dluwang* adalah tentang cerita sejarah dari tempat sampah.

Klithikan Market is an alternative space not merely bringing together secondhand stuff sellers and buyers, but also embracing the social interactions of people living amid the spate of modern markets and online shops. Beyond the idea of a market, Klithikan Market becomes an alternative source of knowledge as well. Toni Lubis is one of those who conduct their activities in the market both as a seller and buyer. He mainly sells old papers. It is not uncommon that he found historical documents and stuffs therein. *Dluwang* is a film about the narrative of history taken from the trash.

Director

Agni Tirta menikmati film sejak SD dan mengenal medium film ketika mahasiswa. Setelah lulus, ia memulai karier di film dengan karya pertamanya *Rock For Kamtis* dan menjadi finalis untuk kategori Dokumenter Panjang di Festival Film Dokumenter 2010. Karya keduanya, *Dluwang* (2017), masuk nominasi Film Dokumenter Pendek Terbaik pada FFI 2017. Hingga kini ia aktif bersama Belantara Films, sebuah komunitas dan rumah karya yang dibentuknya.

Agni Tirta has been enjoying movies since she studied in elementary school and was introduced to the medium of film while in college. After graduating, she began her career in film with her debut *Rock for Kamtis* which was one of the finalists for the Documentary Feature category at Festival Film Dokumenter (Yogyakarta Documentary Film Festival) 2017. She is currently working actively at Belantara Films, a community and production house of her own.

Contact

Belantara Films
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Fiction

Hoyen

Yopi Kurniawan | 26 minutes | 2017 | Indonesia

Frater Atmo adalah salah satu relawan dari sekian banyak orang yang berkarya di Kali Code Yogyakarta asuhan Romo Mangun. Impian Frater Atmo adalah menimba ilmu di Roma, Italia, namun apa yang dikatakan Romo Mangun membuatnya tertahan di kotanya. Romo Mangun mengingatkan Frater Atmo untuk belajar menjadi manusia dahulu sebelum belajar ke-Tuhan-an. Yeni, seorang PSK (pekerja seks komersial), tinggal di pinggir Kali Code bersama Bono dan para kere lainnya. Mereka seperti tidak punya harapan; hidup di gubuk gelap, senyap, dan tidak layak tinggal. Lingkaran kekerasan selalu mereka alami. Namun, lambat laun mereka berubah. Tuhan berkarya melalui Frater Atmo, memberi harapan baru kepada mereka.

Frater Atmo is one of the volunteers in the Kali Code, Yogyakarta, a neighborhood once assisted by Romo Mangun. Atmo's dream is to study in Rome, Italy, but what Romo Mangun told to him is what keeps him stay. Romo Mangun reminded him to learn to be a human in the first place, before he learns about God. Yeni, a prostitute, lives on Code riverside together with Bono and the poor. They seem to have no hope; living in a dark, silent, and uninhabitable hovel. Violences are lingering around them. Their lives change gradually when God shows His work through Frreater Atmo and gives them hope.

Director

Yopi Kurniawan was born on 27 September 1982. He attended Radio and Television Production program in 2001-2006 at STMM MMTC Yogyakarta. Since 2006, Yopi Kurniawan has been seriously focusing on the subject of Director of Photography. As a director, in 2015 Yopi produced *A Silent Night*, which was screened at the 19th Religion Today Film Festival 2016 Italy and many othe festivals. In 2017, Yopi directed *Hoyen*. The film was produced in collaboration with the Cultural Office of the Special Region of Yogyakarta.

Yopi Kurniawan lahir pada tanggal 27 September 1982. Ia mengambil studi Manajemen Produksi Siaran pada tahun 2001-2006 di STMM MMTC Yogyakarta. Sejak 2006, Yopi Kurniawan mendalami bidang sinematografi. Yopi menyutradarai *A Silent Night* (2015) yang diputar pada 19th Religion Today Film Festival 2016 di Italia dan dalam festival lainnya. Pada tahun 2017, Yopi menyutradarai *Hoyen*. Film ini diproduksi atas kerja sama dengan Dinas Kebudayaan Provinsi Daerah Istimewa Yogyakarta.

Contact

ARKA SINEMATIKA

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Fiction

Incang-Inceng

Kelik Sri Nugroho | 25 minutes | 2017 | Indonesia

Surip dan Dhayat ingin mendaftar ke kompetisi sepak bola Desa Pager Mulyo, namun mereka belum memiliki tim sepak bola. Maka, mereka pun mencoba merekrut anggota tim sambil melengkapi persyaratan peserta kejuaraan. Pengalaman ini sekaligus mempertemukan mereka dengan teman serta pengalaman baru.

Surip and Dhayat wanted to sign up for the football competition of Pager Mulyo Village, but they did not have any football team yet. So, they tried to recruit team members while completing the championship's participant requirements. It made them find new friends and experience.

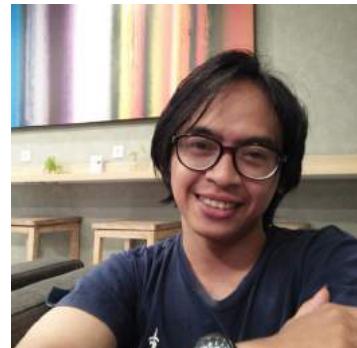
Director

Incang-Inceng adalah film pertama Kelik Sri Nugroho sebagai sutradara dan penulis naskah. Sejak 2007, ia pernah menjadi sinematografer untuk beberapa film (baik film pendek maupun film panjang), serial televisi, video klip, dan iklan televisi. Beberapa film pendeknya juga mendapat penghargaan, seperti Special Mention dalam FFI untuk filmnya yang berjudul *Boncengan* (2012) dan *Gazebo* (2013), Best Short Film (Film Pendek Terbaik) di Hongkong Film Festival dengan judul *Setengah Sendok Teh* (2008), Film Pendek Terbaik FFI untuk film *Harap Tenang Ada Ujian* (2007), dan lain-lain. Kelik Sri Nugroho sendiri adalah dosen di Jogja Film Academy.

Incang-Inceng is Kelik Sri Nugroho's first film as director and scriptwriter. Since 2007, he has been a director of photography for several films (both short and feature films), TV series, video clips, and TV-ads. Some of the short films were awarded as Special Mention in FFI like *Boncengan* (2012) and *Gazebo* (2013), Best Short Film at Hongkong Film Festival for *Setengah Sendok Teh* (2008), Best Short Film at FFI for *Harap Tenang Ada Ujian* (2007), etc. Kelik Sri Nugroho himself is a lecturer in Jogja Film Academy.

Contact

Incang Inceng Production
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Fiction

Munggah Kaji (Pilgrimage to Mecca)

Rivandy Adi Kuswara | 29 minutes | 2017 | Indonesia

Di sebuah desa di lereng Gunung Merapi, Wening (80) sedang mempersiapkan keberangkatan haji. Keberangkatannya kali ini sudah direncanakan sejak lama untuk menggantikan Darmi, teman dekatnya yang tidak dapat melakukan haji sendiri. Menjelang hari keberangkatan, keluarga Darmi menggelar pengajian dan doa. Sayangnya suaminya, Kusmin, membuat Wening merasa ada ganjalan yang menghalanginya berangkat. Akankah Wening berangkat meski mendapat tantangan dari sang suami?

In a village down at the slope of Mount Merapi, Wening (80) is preparing for the hajj. Her departure this time was planned long ago in order to delegate Darmi's pilgrim, her close friend who is unable to perform the hajj for herself. Towards the day of departure, Darmi's family holds a ritual of recitation and prayer. However her husband, Kusmin, makes her uneasy to go for the pilgrim. Will Wening still perform the hajj despite her husband's opposition?

Director

Rivandy Adi Kuswara sedang menempuh studi di Jogja Film Academy. Ketertarikannya ada pada media audio visual. Awalnya, ia membuat karya video seperti *Checkmate* (2015) dan *Fair Games* (2015) serta turut terlibat dalam beberapa produksi film di Jogja Film Academy. Film pertamanya yang berjudul *Ketaman Asmoro* ditayangkan di JAFF 2016.

Rivandy Adi Kuswara is currently studying at Jogja Film Academy. He is interested in the audio-visual medium. Initially, he started his career by making videos such as *Checkmate* (2015) and *Fair Games* (2015) as well as getting involved in several film productions at Jogja Film Academy. His first film entitled *Ketaman Asmoro* was screened in JAFF 2016.

Contact

Pixel Chloe

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Documentary

The Unseen Words

Wahyu Utami | 27 minutes | 2017 | Indonesia

Sepinya pementasan tidak menyurutkan semangat anggota Distra Budaya untuk tetap berlatih ketoprak, sampai suatu hari mereka memiliki ide untuk membuat pementasan untuk diunggah di YouTube, untuk bisa dilihat oleh orang awas (orang yang bisa "melihat") dan dikenal oleh masyarakat luas. Semangatnya satu, yaitu ingin menghibur masyarakat luas.

The deserted showing does not dampen the spirit of Distra Budaya members to keep practicing *kethoprak*. One day they have an idea to make a performance to be uploaded on YouTube. They want to make a performance that can be seen by special people (people who can "see") and make them known by the public. They have one purpose, entertaining the public.

Director

Wahyu Utami lahir di Wonogiri dan sekarang tinggal di Yogyakarta. Sejak 2009, ia membuat video seni dan instalasi video. Karyanya pernah dipamerkan di beberapa galeri di sejumlah kota. Ia pernah mengikuti program residensi di beberapa tempat, baik lokal maupun internasional. Sejak 2010 dia bekerja sebagai asisten sutradara di berbagai produksi film dan iklan televisi. Tahun 2014, ia mulai bekerja sebagai fasilitator dan pernah ditempatkan di Flores dan Halmahera. Sejak itu ia mulai menyutradarai film. Sekarang ia bekerja sebagai pengajar di Jogja Film Academy dan juga *freelance copywriter*.

Wahyu Utami was born in Wonogiri and now lives in Yogyakarta. Since 2009, he had made art videos and video installations. Her works had been exhibited in several galleries in several cities. She had attended some residency programs in several places, both locally and internationally. In 2010, she started working as assistant director in various film and TVC productions. In 2014, she started working as a facilitator and had been stationed in Flores and Halmahera. After that, she started filming as a director. Now she works as a lecturer at Jogja Film Academy and also as a freelance copywriter.

Contact

Wahyu Utami

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Fiction

Home Without Me

Kim Hyung Jung | 33 minutes | 2017 | South Korea

Musim semi 1998. Seyoung baru menginjak kelas empat dan ingin bergabung dengan pramuka. Akan tetapi, keputusannya itu tanpa diduga disambut tentangan kakak perempuannya, Sunyoung.

Spring 1998. Seyoung just began 4th grade and wants to join the Girl Scouts. She met with unexpected opposition from her older sister, Sunyoung.

Director

Kim Hyung Jung menghadiri banyak kelas tentang perfilman, yang membawanya pulang dan pergi dari Daegu ke Seoul. Saat ini ia tengah menulis dan menyutradarai film-film pendeknya.

Kim Hyung Jung attended lots of classes about movie, coming and going from Daegu to Seoul. She is currently writing and directing his short films.

Contact

Kim Hyunjung
merri_j@naver.com



Fiction

Line

Shin Jihoon | 18 minutes | 2016 | South Korea

Seorang laki-laki menghidupi dirinya dengan menyebar selebaran iklan. Di tengah jalan, ada sebuah rumah yang pintunya sedikit terbuka. Ia masuk ke rumah tersebut dengan pikiran ingin mencuri sedikit makanan untuk makan malam. Rumah tersebut sangat sepi, dan di dalamnya ada pintu yang tertutup rapat. Lelaki itu, yang sebenarnya tidak punya kepentingan apa pun, mencoba membuka pintu itu. Setelah berhasil dibuka, ia menemukan tubuh seorang perempuan tua yang bunuh diri dan seorang gadis kecil. Saat itu, seseorang datang dan membunyikan bel.

A man has been maintaining his living by putting up advertising flyers. On one of his routes, a house door slightly opens. He enters the house, only thinking about stealing enough food for dinner. The house is very quiet, and inside, there is a stiff, tightly closed door. The man (who has no business doing so) tries to open the door. When he gets it to open, he finds the body of an elderly woman who committed suicide and a young girl. At that moment, someone comes and rings the bell.

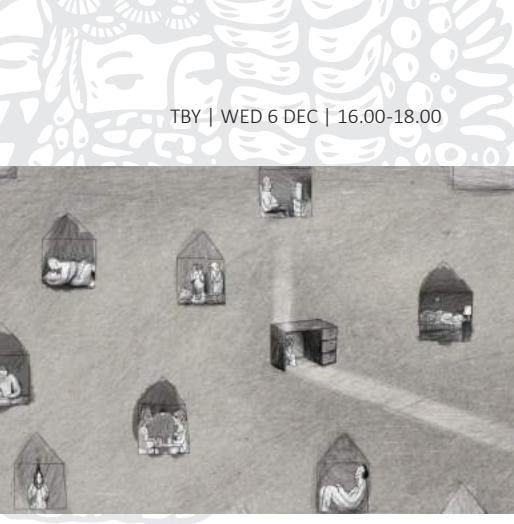
Director

Shin Jihoon adalah seorang pembuat film yang bekerja di Seoul. Saat ini ia sedang mengejar gelar Master of Fine Arts di Hanyang University.

Shin Jihoon is a filmmaker based out of Seoul. He is currently studying MFA program in Hanyang University.

Contact

Shin Jihoon
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Animation

My Father's Room

Jang Nari | 8 minutes | 2016 | South Korea

Ia dilecehkan oleh ayahnya semasa kecil. Usai kepergian sang ayah, luka dan amarah mulai memudar. Suatu hari secara tiba-tiba, ia dikagetkan oleh suatu kebenaran perihal kehidupan ayahnya yang membuatnya merasa bingung.

She was abused by her father during childhood. Since he left, the pain and anger had begun to fade. One day, unexpectedly, she was struck by a revelation about her father's life that cast her feelings about him into confusion.

Director

Nari Jang memperoleh gelar Bachelor of Arts di bidang animasi dari Korea National University of Arts (K'Arts) tahun 2012. Tahun 2016, ia mendapatkan gelar Master of Arts dari universitas yang sama. *My Father's Room* adalah film animasi pendek ketiga Nari Jang.

Nari Jang graduated with a B.A. in animation from Korea National University of Arts (K'Arts) in 2012. In 2016, she graduated from the K'Arts with an MA. *My Father's Room* is her third short animation.

Contact

ANISEED

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TBY | MON 4 DEC | 16.00-18.00

Special Programs
BISFF 2017



Fiction

Nagayo

Cha Jeong-Yoon | 29 minutes | 2016 | South Korea

Dahyun adalah gadis lajang berumur dua puluh tahunan yang menggemari musik rap. Karena sedang mencari pekerjaan paruh waktu, ia berjalan ke tempat yang asing, Nagayo (sore hari yang panjang di musim gugur). Kini Dahyun harus menentukan pilihan.

Dahyun is a rap loving, single girl in her 20s. Looking for a part time job, she walks into an unfamiliar space, Nagayo (long autumn evening). Dahyun must now make a choice.

Director

Cha Jeong-Yoon masuk ke Korea National University of Arts, School of Film pada tahun 2014. Ia telah menyutradarai *The First Day* (2014), *Going* (2015), dan *Nagayo* (2016).

Cha Jeong-Yoon entered Korea National University of Arts, School of Film in 2014. She directed *The First Day* (2014), *Going* (2015), and *Nagayo* (2016).

Contact

KARTS MEDIA CONTENTS CENTER
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Fiction

The Regular Hire

Kim Taewoong | 30 minutes | 2016 | South Korea

Youngho, 24 tahun, bermimpi untuk menjadi karyawan yang biasa-biasa saja. Setelah lulus dari universitas unggulan dengan resume yang luar biasa, ia direkrut sebagai karyawan tetap oleh Daesan Produce. Youngho ditugaskan di Sales Team #2. Meski demikian, di dalam tim tersebut ada karyawan magang bernama Yeonju yang kehilangan kesempatan menjadi karyawan tetap perusahaan karena Youngho.

24-year-old Youngho dreams of becoming an ordinary company man. After graduating from a fine university with a splendid resume, he becomes a regular hire at Daesan Produce. Youngho is assigned to Sales Team #2. However, in that team there is an intern named Yeonju, who lost her opportunity to become a regular hire because of Youngho.

Director

Kim Taewoong kuliah di jurusan Film & Media Digital di Dongguk University.

Kim Taewoong studies Film & Digital Media at Dongguk University.

Contact

INDIESTORY

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CGV 4 | TUE 5 DEC | 16.00-18.00
TBY | MON 4 DEC | 16.00-18.00

Special Programs
BISFF 2017



Fiction

The Silence of the Dogs

Park Hyun Cheol | 20 minutes | 2017 | South Korea

Di lokasi demo yang penuh kekerasan, seorang polisi muda tak sengaja bertatap muka dengan ayahnya di antara para demonstran.

At the scene of a violent protest, a young riot police officer unexpectedly encounters his father among the protesters.

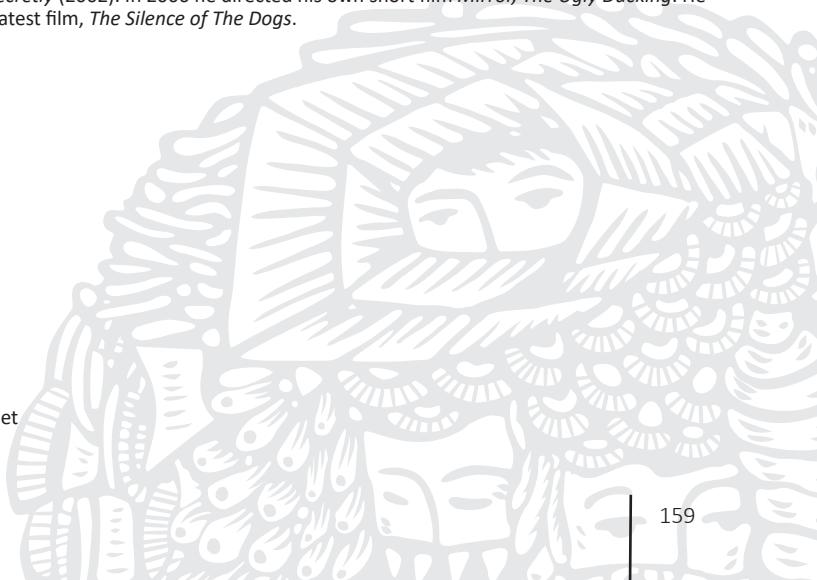
Director

Park Hyun Cheol adalah seorang sutradara dan penulis. Ia mengawali karier sebagai asisten sutradara dalam *No Comment* (2002) dan *My Father Secretly* (2002). Kemudian, tahun 2006 ia menyutradarai film pendeknya yang berjudul *Mirror, The Ugly Duckling*. Dalam *The Silence of the Dogs*, ia bertindak sebagai sutradara sekaligus penulis naskah.

Park Hyun Cheol is a director and writer. He started his career as an assistant director for *No Comment* (2002) and *My Father Secretly* (2002). In 2006 he directed his own short film *Mirror, The Ugly Duckling*. He directed and wrote his latest film, *The Silence of The Dogs*.

Contact

Park Hyuncheol
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CGV* Movie Project 2017

Introduction

Belajar dari program sosial CGV* Cinemas Indonesia, Toto's Film Making Class, yang telah berjalan dari tahun 2013 hingga 2016, tahun ini kami berupaya untuk menjawab kebutuhan para insan film Indonesia dengan menyediakan wadah khusus untuk bertemu para sineas serta penikmat film umum & layar yang menayangkan lebih banyak film Indonesia. Wadah ini bernama Rumah Film Indonesia dan sudah kami buka pintunya sejak Juli 2017. Sebagai bentuk selebrasi pembukaan Rumah Film Indonesia, CGV* menyelenggarakan kompetisi dengan tajuk CGV* Movie Project 2017 yang terbuka untuk umum.

Learning from CGV* Cinemas Indonesia's social program, Toto's Film Making Class, conducted from 2013 to 2016, this year we are working to answer the needs of Indonesian filmmakers and film lovers by providing a special space to accommodate the encounter of filmmakers and both general and silver screen movie enthusiasts and screen more Indonesian movies. This space is called Rumah Film Indonesia that has been around since July 2017. As an opening celebration of Rumah Film Indonesia, CGV* holds a competition entitled CGV* Movie Project 2017 which is open for public.

Program Description

CGV* Movie Project 2017 dibuka pada Juli 2017 dan disambut oleh 200 pendaftar yang masuk dari seluruh nusantara. Mulai dari pendaftaran sampai penayangan film, program ini memiliki 5 tahap. Setelah tahap seleksi, terpilihlah tiga kelompok, yaitu BaileoDoc, Ngebedahkeun, dan Sebelas Sinema yang mendapatkan kesempatan untuk mengikuti workshop dan pendanaan produksi film senilai total 500 juta rupiah.

CGV* Movie Project tahun ini melibatkan sineas Indonesia professional seperti Salman Aristo, Anggia Kharisma, Ismail Basbeth, Ifan Ismail, dan Arief Ash Shiddiq sebagai juri dan pengajar di sesi workshop pengembangan naskah.

CGV * Movie Project 2017 kicked off in July 2017 and was greeted by 200 registrants coming from all over the country. Starting from the opening until the screening, the program has a total of 5 stages. After the selection process, three groups were chosen: namely BaileoDoc, Ngebedahkeun, and Eleven Cinema. They get the opportunity to join workshops and obtain film production funding worth a total of 500 million rupiah.

This year's CGV * Movie Project involves professional Indonesian filmmakers like Salman Aristo, Anggia Kharisma, Ismail Basbeth, Ifan Ismail, and Arief Ash Shiddiq as judges and tutors at the script development workshop session.

Film Information

Ngebedahkeun

Luthfan Nur Rochman | 2017

Film bermula ketika 3 bersaudara mulai menguras balong. Encep mengajak putrinya yang paling kecil, Zizah (10 tahun), Memet membawa serta putranya, Tito (9 tahun), dan Epon mengikuti abang-abangnya sambil bermain dengan keponakan-keponakannya. Sepanjang menguras balong mereka bercakap-cakap mengenai kehidupan masing-masing dan urusan keluarga di masa depan. Dari percakapan terlihat hasrat Encep untuk menjadi kakak yang dituakan, namun ia harus berkonflik dengan perangai Memet sebagai figur yang otoritatif, sebuah sikap yang diwarisi dari pekerjaannya. Figur penengah di antara mereka adalah Atang yang dari luar terlihat periang dan lebih bijak, namun tidak sekuat kakak-kakaknya yang sering menyerang kehidupan pribadinya yang kacau. Seiring percakapan, mereka menemukan barang-barang yang tidak biasa dari dasar balong, mulai dari gunting, celana dalam wanita, bahkan boneka Epon yang membuat Epon hysteris. Penemuan yang lebih mengejutkan adalah kantong kresek hitam yang di dalamnya berisi batu bata dan sisa-sisa bayi. Hal ini membuat ketiga bersaudara tertegun mengingat asosiasi antara balong keluarganya, ibu mereka yang mantan bidan, boneka adiknya, dan sikap ayah mereka yang tertutup di hari-hari terakhirnya. Hal ini menaikkan tensi perseteruan ego para saudara dan merambah ke perdebatan antara makna keluarga dan moralitas yang ambigu.

The movie starts from the moment when three brothers begin draining a pond. Encep takes his smallest daughter, Zizah (10 years old), while Memet takes her son, and Tito (9 years old), and Epon follows his brothers while playing with his nieces and nephews. Throughout the draining process, they talk about each other's life and future family affairs. From the conversation, it's obvious that Encep intends to become the oldest brother figure, but he faces opposition coming from Memet's authoritative nature, an attitude obtained from work. The mediator figure among them is Atang, who looks jovial and wiser from the outside, but not as strong as his brothers who often mock his chaotic private life. Along the course of the conversation, they find unusual items from the bottom of the pond such as scissors, women's underpants, and even Epon's dolls, a discovery that makes Epon hysterical. The most surprising discovery is a black plastic bag containing bricks and the remains of a baby. This makes the three siblings shocked after realizing the association between their family pond, their former midwife mother, their sibling's dolls, and their father's reclusiveness days before his death. The shocking event raises the tension of the brothers' ego feud and takes them into a debate between on the ambiguous meaning of family and morality.

Tiket ke Bioskop

Mustafa | 2017

Yoga (10) seorang anak kelas 5 sd yang tinggal di desa tidak puas menikmati film Bang Jali hanya melalui televisi. Ia ingin menonton film kesukaannya tersebut di bioskop, namun ia terhambat karena ketiadaan uang dan kakaknya, Mas Teguh (26), tidak mau mengantarkannya. Akhirnya ia meminta temannya, Hasan (10), untuk membantu mencari uang dengan mengantarkan pesananan jahitan baju ke tetangga. Uang yang sudah terkumpul mengantarkan keduanya bersepeda dari desa menuju ke bioskop. Apakah keduanya bisa sampai ke bioskop dan menyaksikan film Bang Jali?

A 10-year-old kid named Yoga who lives in a village is not pleased watching Bang Jali only from television. He wants to watch it at the cinema, but he has no money and his brother, Teguh (26), does not want to take him to the cinema. Finally, he asks his friend, Hasan (10), to help him getting money by delivering stitched clothes in the neighborhood. Then, after getting the money, they cycle to the cinema. Will they ever get to the cinema to watch Bang Jali the movie?

Musera

Ali Bayanudin Kilbaren | 2017

Semalam sebelum mendapatkan tugas mengabarkan berita duka, John (46), seorang Musera, terjatuh dan tidak dapat berlari. John meminta anaknya, Yance (24), untuk menggantikan dirinya berlari sejauh 45 km ke desa tetangga untuk mengabarkan berita duka kepada cucu Opa Jossy, Alex (12), di Desa Iblatmumta. Yance enggan menggantikan ayahnya menjadi petugas adat pemberi kabar kematian, tetapi hutang budi terhadap Opa Jossy membuat Yance memutuskan mengambil peran itu dan memberi kabar pada Alex. Perjalanan Yance memberi kabar duka dan bertemu orang-orang di perjalananannya membuat Yance tersadar akan peran penting seorang Musera di tengah kondisi masyarakat yang miskin dan tanpa akses transportasi.

A night before doing his job as an obituary announcer, John (46), a *Musera*, had a falling accident and could not run. He asks his son, Yance (24), to take his place and run as far as 45 km to give the sad news to the Grandpa Jossy's grandchildren, Alex (12), in Iblatmumta Village. Yance is reluctant to replace his father as an obituary announcer, but Grandpa Jossy had treated him very nicely and he wants to repay his kindness. Thus, he decides to take the job and deliver the sad news to Alex. His encounter with a lot of people on his journey makes him realize the importance of a *Musera*, especially in the middle of a poor society with no access to transportation.

FLY2017 Film Leaders Incubator



Tahun adalah keenam kalinya kami mempersiapkan ASEAN-ROK Film Leaders Incubator, sebuah program pengembangan bakat untuk para calon pemimpin perfilman Asia. Setelah menyelenggarakan program ini di Davao, Filipina (2012), Hua Hin, Thailand (2013), Yangon, Myanmar (2014), Johor Bahru, Malaysia (2015), dan Phnom Penh, Kamboja (2016), kini kami dengan gembira hadir selama dua minggu di Yogyakarta, Indonesia. Selama lima kali penyelenggaraan FLY, 113 sineas dari Korea Selatan dan wilayah ASEAN telah bergabung untuk mengembangkan kemampuan dan mencapai mimpi dalam pembuatan film.

Busan Film Commission (BFC) tidak hanya berupaya menggelar acara ini setiap tahunnya, namun juga terus mencari berbagai cara untuk menindaklanjuti hasilnya.

Pertama, tahun lalu kami mendirikan Busan Asian Film School (AFIS) dan menyeleksi 20 murid pertama, salah satunya alumnus FLY dari Lao PDR, yang mengikuti kursus satu tahun di International Film Business Academy. International Film Business Academy 2017 berlangsung sejak Maret hingga Oktober dan meluluskan 20 alumni pertamanya yang akan berkarya sebagai pelaku film profesional serta mendedikasikan diri pada perfilman dan mengembangkan industri perfilman di negaranya.

Kedua, pada bulan Oktober, kami menyelenggarakan FLY Film Festival di Busan sebagai peringatan 2017 ASEAN-ROK Cultural

This is the 6th year that we present the ASEAN-ROK Film Leaders Incubator, a talent-development program for potential leaders of Asian cinema. After holding previous programs in Davao, Philippines (2012), Hua Hin, Thailand (2013), Yangon, Myanmar (2014), Johor Bahru, Malaysia (2015) and Phnom Penh, Cambodia (2016), we are pleased to present this 2 week-event in Yogyakarta, Indonesia. During the last 5 editions of FLY, a total of 113 filmmakers from Korea & the ASEAN region have taken part, developing their capabilities and dreams in filmmaking.

The Busan Film Commission (BFC) has not only made an effort to continue hosting this event every year, but it has also sought other ways to build on these results.

Firstly we established the Busan Asian Film School (AFIS) last year and selected its first 20 fellows, including a FLY alumnus from Lao PDR, for its one-year main course titled the International Film Business Academy. The 2017 International Film Business Academy ran from March to October this year and graduated its first 20 alumni, who will work as active film professionals and devote themselves to filmmaking and developing their countries' film industries.

Secondly, in October, we hosted the FLY Film Festival in Busan, commemorating the 2017 ASEAN-ROK Cultural Exchange Year. The festival consisted of 10 short films produced during the last five editions of the FLY program, as well as

Exchange Year. Festival ini menyertakan 10 film pendek yang telah diproduksi sepanjang lima tahun penyelenggaraan program FLY, serta film-film hasil karya alumni FLY. Momen ini adalah peluang berjejaring yang mengundang 20 sineas aktif dari alumni FLY untuk berbagi pengalaman sebagai pembuat film dan kisah industri film di negara masing-masing. Festival ini juga menjadi ajang untuk memamerkan hasil dari proyek FLY itu sendiri.

FLY2017 diselenggarakan bersama oleh Busan Film Commission (BFC)—Busan Asian Film School (AFiS), Asosiasi Produser Film Indonesia (APROFI), Jogja-NETPAC Asian Film Festival (JAFF), dan Asian Film Commissions Network (AFCNet). Dua film pendek yang dibuat selama FLY2017 akan diputar dalam program resmi JAFF, festival film Asia paling bergengsi di Indonesia. Kerja sama ini menunjukkan bahwa proyek FLY telah mulai dikenal dan diapresiasi di wilayah ASEAN.

Berlokasi dekat Candi Borobudur—salah satu Situs Warisan Dunia UNESCO, Yogyakarta adalah kota seni dan budaya yang bersejarah. Statusnya serupa Busan di Korea. Kami ingin mengucapkan apresiasi terdalam untuk ASEAN-ROK Cooperation Fund, Busan Metropolitan City, dan Badan Ekonomi Kreatif Indonesia (Bekraf) yang telah mendukung FLY 2017.

Choi Yoon

Direktur Busan Film Commission (BFC)
Direktur Busan Asian Film School (AFiS)
Presiden Asian Film Commissions Network
(AFCNet)

films made by FLY alumni. The festival was an opportunity for networking where 20 active filmmakers among the FLY alumni was invited to share their experiences as filmmakers and provide information on each country's film industry. It also served as a special event to show the fruits of the FLY project itself.

FLY2017 is co-organized by the Busan Film Commission (BFC) – Busan Asian Film School (AFiS), the Association of Indonesian Film Producers (APROFI), Jogja-NETPAC Asian Film Festival (JAFF), and the Asian Film Commissions Network (AFCNet). The 2 short films which will be made at FLY2017 will be screened at the official program of JAFF, which is the most prestigious film festival in Indonesia. This shows how much awareness of the FLY project has raised in the ASEAN region.

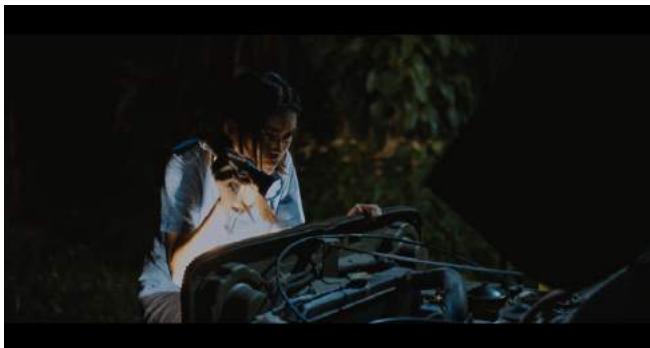
Located near Borobudur Temple, which is designated as a UNESCO World Heritage site, Yogyakarta is a historic city of Culture and Art. It resembles the status of Busan in Korea. We would like to express our deep appreciation to the ASEAN-ROK Cooperation Fund, Busan Metropolitan City and Indonesian Agency for Creative Economy (BEKRAF) for supporting FLY2017.

Choi Yoon

Director, Busan Film Commission (BFC)
Director, Busan Asian Film School (AFiS)
President, Asian Film Commissions Network
(AFCNet)

TBY | FRI 8 DEC | 13.00-15.00
XXI | THU 7 DEC | 16.00-18.00

Special Programs
Special Gala



Fiction

Mobil Bekas dan Kisah-Kisah Dalam Putaran

Ismail Basbeth | 84 minutes | 2017 | Indonesia

Film ini berbicara tentang Indonesia saat ini dari perspektif yang berbeda—ekonomi, politik, seni dan budaya, masyarakat, hukum, dan sejarah—yang dikisahkan dalam beberapa fragmen yang saling mempengaruhi satu sama lain.

This film talks about today's Indonesia from different perspectives—economy, politics, arts and culture, society, laws, and history—outlined in several fragments influenced by one another.

Director

Ismail Basbeth (1985, Indonesia) belajar musik tradisional Indonesia dan ilmu komunikasi sebelum gandrung pada film. Ia adalah sineas autodidak, juga merupakan alumni Berlinale Talent Campus di Jerman dan Asian Film Academy di Korea Selatan yang menerima BFC & SHOCS Scholarship Fund. Ia menggarap karya debut luar biasa dengan merilis tiga film panjang dalam setahun: *Another Trip to the Moon* (2015), *Mencari Hilal* (2015), dan *Talak 3* (2016). *Mobil Bekas dan Kisah-Kisah Dalam Putaran* (2017) adalah film panjang keempatnya. Ia merupakan produser dan salah satu pendiri Matta Cinema, sebuah rumah produksi yang bekerja bersama para sutradara unik dan kreatif. Ia adalah salah satu pendiri Bosan Berisik Lab, sebuah laboratorium nirlaba interdisipliner yang memberdayakan pembuat film sera seniman untuk menciptakan karya-karya kreatif dan eksperimental. Selain membuat film, ia terlibat dalam Jogja-NETPAC Asian Film Festival, festival film tahunan pertama yang menyoroti perkembangan sinema Asia di Yogyakarta, Indonesia, sebagai salah satu pendiri dan direktur program.

Ismail Basbeth (1985, Indonesia) studied Indonesian traditional music and communication studies before falling in love with filmmaking. He is a self-taught filmmaker, alumnus of Berlinale Talent Campus in Germany and Asian Film Academy in South Korea where he won the BFC & SHOCS Scholarship Fund. Later, he made a remarkable debut by making three feature films in a year: *Another Trip to the Moon* (2015), *The Crescent Moon* (2015), and *Talak 3* (2016). *The Carousel Never Stops Turning* (2017) is his fourth feature film. He is a producer and co-founder of Matta Cinema, a production house working with unique and creative directors. He is also the co-founder of Bosan Berisik Lab, a non-profit inter-disciplinary laboratory that empowers young filmmakers and artists to create creative and experimental works. Other than filmmaking, he serves as the co-founder and the program director of Jogja-NETPAC Asian Film Festival, a premiere film festival that highlights the development of Asian cinema in Yogyakarta, Indonesia annually.

Contact

Matta Cinema

cornelio@mattacinema.com

XXI | THU 7 DEC | 13.00-15.00

TBY | FRI 8 DEC | 10.00-12.00

Special Programs
Special Gala



Fiction

Tengkorak

Yusron Fuadi | 130 minutes | 2017 | Indonesia

Umat manusia menemukan fosil tengkorak manusia dengan panjang 1.850 meter dan berumur 170.000 tahun akibat gempa di Yogyakarta pada tahun 2006. Hal ini menyebabkan banyak petinggi agama dan ilmuwan bingung. Dunia bahkan berselisih pendapat, ada yang ingin meneliti, dan ada pula yang ingin menyembunyikannya dari publik demi alasan kemanusiaan. Seorang gadis muda terjebak dalam pencarian jawaban dari misteri di balik penemuan fosil tengkorak dan terungkapnya kebenaran ke seluruh dunia. Jika kita bukanlah makhluk yang paling sempurna, apakah kita ingin mengetahuinya?

Humanity discovered a 170,000 year old fossilized skull with a length of 1,850 meters due to an earthquake in Yogyakarta in 2006. The discovery confuses a lot of religious leaders and scientists. Even the world is arguing whether they should research the fossilized skeleton or hide it from the public on behalf of humanitarian reasons. A young girl is trapped in the search for the answer for the mystery behind the skull and the revelation of the truth to the world. If we are indeed not the most perfect beings as we believe, do we really want to know?

Director

Yusron Fuadi adalah seorang yang mempunyai antusiasme tinggi dalam pembuatan film. Ia telah membuat beberapa film dokumenter dan fiksi serta terobsesi pada efek visual. Ia bekerja sebagai dosen program diploma di Universitas Gadjah Mada. Saat ini ia tengah berada dalam proses penyelesaian film panjang bergenre fiksi ilmiah yang berjudul *Tengkorak*.

Yusron Fuadi has a tremendous enthusiasm in film making. He has made several documentaries and fictions, and is heavily obsessed with visual effect. He works as lecturer in the diploma program in Gadjah Mada University. He is currently in the process of finishing his first science fiction feature film called *Tengkorak*.

Contact

Dewi Anggraini

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Fiction**Asian Three-Fold Mirror 2016: Reflections (Ajia Sanmenkyo 2016: Rifurekushonzu)**

Brillante Ma Mendoza (Shiniuma), Isao Yukisada (Pigeon), Sotho Kulikar (Beyond the Bridge) | 118 minutes | 2016 | Philippines, Japan, Cambodia

Proyek Asian Three-Fold Mirror membawa tiga sutradara Asia yang diakui dunia untuk bersama membuat film omnibus dengan satu tema yang sama. Seri film omnibus pertama *Asian Three-Fold Mirror 2016: Reflections* mengisahkan sejarah dan kebudayaan di beberapa negara terpilih yang mengangkat titik terang baru. Di bawah tema "Hidup Bersama di Asia", kru dan pemain menggali kekuatan melintasi batas negara untuk menggambarkan kehidupan para tokoh yang melakukan perjalanan antara Jepang dan Kamboja, serta Filipina dan Malaysia. Karya ini diharapkan dapat mempersatukan masyarakat di Asia.

The Asian Three-Fold Mirror project brings together three globally acclaimed directors from Asia to co-create omnibus films with a common theme. The first of the omnibus film series, *Asian Three-Fold Mirror 2016: Reflections*, reflects on the history and culture of the chosen countries generating new points of light. Under the theme of "Living Together in Asia", crew and cast joined forces across national borders to depict the lives of characters who journey between Japan and Cambodia, the Philippines and Malaysia. These works aim to help bring together people in Asia.

Director

Brillante Ma Mendoza lahir pada 30 Juli 1960 di San Fernando, Pampanga, Filipina. Ia bekerja sebagai sutradara dan perancang produksi. Karya-karyanya mencakup *Thy Womb* (2012), *Kinatay* (2009), dan *Lola* (2009).

Isao Yukisada lahir pada 3 Agustus 1968 di Kumamoto, Jepang. Ia adalah sutradara dan penulis yang menggarap *Sekai no Chūshin de, Ai o Sakebu* (2004), *Go* (2001), dan *Parēdo* (2009).

Kulikar Sotho adalah sineas asal Kamboja. Ia menyutradari *The Last Reel* dan memproduseri *Ruin* yang memenangkan Orrizonti Prize pada Venice Film Festival.

Brillante Ma Mendoza was born on 30 July 1960 in San Fernando, Pampanga, the Philippines. He is a director and production designer, known for *Thy Womb* (2012), *Kinatay* (2009), and *Lola* (2009).

Isao Yukisada was born on 3 August 1968 in Kumamoto, Japan. He is a director and writer, known for *Sekai no Chūshin de, Ai o Sakebu* (2004), *Go* (2001), and *Parēdo* (2009).

Kulikar Sotho is a Cambodian filmmaker. She is the director of *The Last Reel* and the producer of *Ruin*, which won the special Orrizonti Prize at the Venice Film Festival.

Contact

Japan Foundation



Animation

My Neighbor Totoro

Hayao Miyazaki | 86 minutes | 1988 | Japan

Profesor Tatsuo Kusakabe bersama kedua putrinya, Satsuki dan Mei, pindah ke sebuah rumah tua agar bisa lebih dekat dengan rumah sakit tempat sang ibu, Yasuko, sedang dirawat akibat penyakit yang tak kunjung sembuh. Satsuki dan Mei menjelajahi rumah baru mereka di perdesaan dan menemukan roh hutan yang misterius, menyenangkan, dan sangat kuat bernama Totoro yang membawa mereka pada perjalanan yang luar biasa.

Professor Tatsuo Kusakabe and his two daughters, Satsuki and Mei, moves into an old house so they can be closer to the hospital where the mother, Yasuko, is treated for an illness that has been lingering for a long time. Satsuki and Mei explore their new home in the countryside and encounter a fun, mysterious, and powerful forest spirit named Totoro who takes them on an incredible journey.

Director

Hayao Miyazaki lahir di Bunkyo, Tokyo, pada tanggal 5 Januari 1941. Berkat 50 tahun kariernya sebagai sutradara, produser, penulis skenario, animator, dan seniman manga, Miyazaki telah menjadi salah satu seniman film paling ternama di panggung internasional.

Hayao Miyazaki was born in Bunkyo, Tokyo, on 5 January 1941. Through a 50-year-career as a film director, producer, scriptwriter, animator, and manga artist, Miyazaki has become one of the most esteemed artists in film on an international scale.

Contact

Studio Ghibli
post@ghibli.jp



Animation

Ponyo

Hayao Miyazaki | 103 minutes | 2008 | Japan

Terinspirasi oleh dongeng *The Little Mermaid*, film ini bercerita tentang seorang putri duyung kecil, Ponyo, yang mlarikan diri dari rumahnya di laut. Ia terdampar di pantai dan diselamatkan oleh Sosuke, anak laki-laki berusia lima tahun yang tinggal di tebing. Namun, mereka harus berpisah karena ayah Ponyo, Fujimoto.

Inspired by a fairy tale entitled *The Little Mermaid*, this film tells the story about a young mermaid named Ponyo who escapes from her home at sea. She is stranded on the beach and rescued by Sosuke, a five-year-old boy who lives on a cliff. However, they are separated because of Ponyo's father, Fujimoto.

Director

Hayao Miyazaki lahir di Bunkyo, Tokyo, pada tanggal 5 Januari 1941. Berkat 50 tahun kariernya sebagai sutradara, produser, penulis skenario, animator, dan seniman manga, Miyazaki telah menjadi salah satu seniman film paling ternama di panggung internasional.

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Contact

Studio Ghibli
post@ghibli.jp



Animation

Princess Mononoke

Hayao Miyazaki | 134 minutes | 1997 | Japan

Berlatar zaman feodal Jepang—saat terjadi pergolakan antara samurai dan penduduk desa terpencil—film ini mengisahkan seorang putri muda yang dibesarkan oleh serigala. Ia hidup untuk melindungi hutan kuno dan mempertahankannya dari manusia yang mengancam keseimbangan alam.

Set in the feudal age of Japan—during an upheaval between samurai and the people of a remote village—this film tells a story of a young princess raised by wolves. She lives to protect an ancient forest and defend it from the humans endangering the balance of nature.

Director

Hayao Miyazaki lahir di Bunkyo, Tokyo, pada tanggal 5 Januari 1941. Berkat 50 tahun kariernya sebagai sutradara, produser, penulis skenario, animator, dan seniman manga, Miyazaki telah menjadi salah satu seniman film paling ternama di panggung internasional.

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Contact

Studio Ghibli
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Documentary

Tora-san of Goto (Goto no Tora-san)

Masaru Oura | 114 minutes | 2016 | Japan

Film dokumenter ini merekam 22 tahun perjalanan sembilan anggota keluarga yang berkecimpung dalam industri pembuatan udon di Kepulauan Goto, Prefektur Nagasaki. Toru Inuzuka, yang akrab dipanggil Tora-san, terkenal sebagai pembuat 'Udon Goto' dan garam alami di kepulauan yang jumlah populasinya kian menurun. Ketujuh anaknya bangun pukul 5 setiap pagi dan membantunya membuat udon sebelum pergi ke sekolah. Selama membantu membuat udon, jam kerja mereka dicatat untuk menghitung uang saku mereka. Film ini bercerita tentang pertumbuhan, pernikahan, kelahiran, keulangan, dan perpisahan, serta momen-momen intim bersama keluarga selama 22 tahun.

The documentary follows, for 22 years, nine family members involved in the manufacturing of udon in Goto Islands, Nagasaki Prefecture. Mr. Toru Inuzuka, whose nickname is Tora-san, makes the famous 'Goto Udon' and natural salt on an island where depopulation is progressing. Seven children get up at 5 o'clock every morning, help him making udon, and go to school. Each help given by the children is recorded in a card, and it is used to decide their pocket money. This film talks about the children's growth, marriage, childbirth, homecoming, and parting. The 22 years of familiarity of the family is drawn.

Director

Masaru Oura lahir tahun 1955. Ia menjabat sebagai Direktur Pelaksana Produksi di Nagasaki Television. Tahun 2016, ia menerima Grand Prize dari 24th FNS Documentary Awards dan Magnolia Prize (Grand Prize), Documentary Division, pada 22nd Shanghai Television Awards.

Masaru Oura was born in 1955. He is the Managing Director of Production at Nagasaki Television. In 2016, he received the 24th FNS Documentary Awards, Grand Prize, and the 22nd Shanghai Television Awards, Documentary Division, Magnolia Prize (Grand Prize).

Contact

Television Nagasaki Co.,Ltd.

Fluidity: Membongkar Batas Film dan Riset

Dyna Herlina

Tema *fluidity* yang diusung JAFF tahun ini bisa dimaknai fleksibilitas sinema dan segalanya yang melingkupinya termasuk dengan perkembangan riset ilmiah tentang film itu sendiri. Karenanya di Public Lecture edisi kali ini, JAFF berupaya menghubungkan gagasan-gagasan yang ada di seputar film dengan menyajikan enam sesi seminar dan sepuluh presentasi abstrak riset dalam koridor wacana perfilman.

Tahun ini, JAFF bekerjasama dengan Pusat Studi Sosial Asia Tenggara Universitas Gadjah Mada (PSSAT UGM) dalam penyelenggaraan Public Lecture. Kami berupaya melihat masalah identitas dalam film pendek yang akan dibahas dalam tema **ASEAN Identity in Short Film**. Selama ini ASEAN lebih sering dimaknai sebagai satu kawasan ekonomi saja sedangkan aspek budayanya kerap kali luput. Sebagai kawasan yang memiliki diversitas budaya yang tinggi, membangun identitas ASEAN menjadi tantangan yang harus dihadapi. Sebelumnya, penting untuk sependapat tentang seperti apakah yang dimaksud dengan identitas ASEAN itu sendiri? Dan bagaimana itu muncul dalam bentuk film pendek?

Pada pagelaran Public Lecture tahun lalu kami telah menyajikan tema seputar Asia Pasifik. Kami menyadari ada banyak hal yang belum dibicarakan pada tahun lalu. Untuk itu kami membawa tema **Asia Pacific Film in Digital World**. Harapannya tema ini bisa melunasi rasa ingin tahu yang belum terpenuhi di tahun lalu. Sekaligus melihat bagaimanakah film dari wilayah Asia Pasifik mampu beradaptasi dan memanfaatkan peluang di era digital untuk kemajuannya.

Tidak hanya tema-tema di region lain, tahun ini kami juga melihat ada fenomena unik dari sinema tanah air. Lewat **Indonesian Film Audiences** kita akan membahas bagaimana penonton film Indonesia mampu menjadi penggerak industri

Fluidity: Dismantling Borders of Film and Research

Fluidity, the theme brought forward by JAFF this year, can be interpreted as the flexibility of cinema and its surroundings, including the development of scientific researches on film itself. Thus, in the current edition of Public Lecture, JAFF attempts to connect the ideas circling around films by presenting six seminar sessions and ten research abstracts in the corridor of film discourses.

This year, Public Lecture is presented by the collaboration between JAFF and Pusat Studi Sosial Asia Tenggara Universitas Gadjah Mada (Centre for Southeast Asian Social Studies Gadjah Mada University). We strive to look closely on the issues of identity contained within short films under the theme **ASEAN Identity in Short Film**. All this time, ASEAN is more frequently understood as a merely economic region, while putting aside its cultural aspects. As a region possessing a high cultural diversity, it is a challenge to build a certain identity of ASEAN. Beforehand, it is important for us to be in the same frequency concerning what the meaning of ASEAN identity exactly is. And how does such identity emerge in the form of short film?

Last year, in Public Lecture, we presented a number of themes regarding Asia Pacific. We realized that a lot of things were left undiscussed. Hence, this year we come up with a theme about **Asia Pacific Film in Digital World**. We expect that it will be the theme through which the curiosity left by the discussion a year ago can be satisfied. At once, it aims at examining how the Asia Pacific films adapt and take the opportunities offered in the digital era for the sake of their advancement.

Not merely discussing the other regions, this year we take a look at a particular phenomenon occurring in Indonesian cinema. In **Indonesian Film Audiences**, we are going to discuss how Indonesian film audience keeps the country's film industry going. In addition to occupying screening

film di tanah air. Selain mengisi bangku pada ruang-ruang putar, penonton film Indonesia juga semakin aktif dalam merespon karya pembuat film melalui media sosial. Sehingga ruang interaksi antara pembuat film dan penonton bisa muncul di mana saja.

Selain penonton, kami juga mencoba memberikan peluang bagi pembuat film melalui tema **Distribution and Film Funding**. Harapannya melalui tema ini, para pembuat film baik pemula maupun profesional sadar akan pentingnya distribusi dan mampu membuat strategi distribusi dan pendanaan bagi proyek film yang mereka miliki. Sehingga kesinambungan karya dari pembuat film bisa terbentuk.

Interaksi film dengan bentuk kesenian lain adalah hal yang tidak bisa dihindari. Pada tema **Film and Performance Art** kami megajak melihat singgungan antara film dengan seni pertunjukkan. Bahkan kolaborasi keduanya mampu menciptakan bentuk baru dalam kesenian sebagaimana yang ditampilkan dalam *Nyai* karya Garin Nugroho. Bentuk baru ini membuka peluang perkembangan gagasan baik bagi film maupun seni pertunjukkan itu sendiri. Ini juga tidak menutup kemungkinan singgungan film dengan kesenian lain kedepannya.

Public Lecture memiliki tradisi untuk menciptakan ruang interaksi antara film dan literasi lewat diskusi buku. Tahun ini kami mencoba membuka kembali ruang tersebut dengan mengadakan **Book Discussion: Cultural Specificity in Indonesian Film: Diversity in Unity & Film, Ideologi dan Militer**. Kedua buku ini penting karena membahas sinema Indonesia pada periode tertentu. *Film, Ideologi dan Militer* membahas bagaimana film di masa lalu dijadikan alat propaganda. Sedangkan *Cultural Specificity of Indonesian Film: Unity in Diversity* membaca kondisi perfilman Indonesia dari tahun 1926 sampai.

Selain 6 sesi seminar, JAFF bersama PSSAT UGM menyelenggarakan Call For Research Poster yang menghadirkan peneliti-peneliti yang berfokus pada kajian sinema. Mereka akan mempresentasikan penelitiannya selama rangkaian Public Lecture digelar. Melalui persembahan ini kami berharap publik JAFF mampu menikmati rangkaian festival dengan sajian yang komplet.

spaces, Indonesian film audience are getting more active in responding to the works via social media. Consequently, the interaction between filmmakers and the audience may pop out just anywhere.

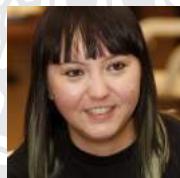
Other than discussing the audience, we give a space as well for the filmmakers through the discussion themed **Distribution and Film Funding**. Through the discussion, we expect that the filmmakers, both novices and professionals, will be aware of the importance of distribution and capable of arranging distribution and funding strategies for the film projects they are working on. Hence, the films may have a certain sustainability.

Interaction between film and other forms of art is inevitable. Under the theme **Film and Performance Art**, we are about to look at the intersections of the two forms of art. The collaboration of the two may even create a new form of art as presented in *Nyai* by Garin Nugroho. Such a new form opens up to the opportunity of idea development both of film and of performance art. It does not rule out the possibility of another interaction between film and other forms of art in the future.

Public Lecture consistently creates a space of interaction between film and literacy through book discussions. This time, we facilitate such space by organizing the **Book Discussion: Cultural Specificity in Indonesian Film: Diversity in Unity & Film, Ideologi dan Militer**. These two books are relevant since they discuss Indonesian cinema in certain periods. *Film, Ideologi, dan Militer* (Film, Ideology, and Military) talks about how films were utilized as propaganda tools back then. While *Cultural Specificity of Indonesian Film: Unity in Diversity* reviews the condition of Indonesian cinema from 1926 hitherto.

Other than six seminar sessions, JAFF in collaboration with PSSAT UGM organized Call for Research Poster that invited the researchers focusing on cinema studies. They are going to present their researches during the implementation of Public Lecture activities. By these presentations, we really hope that JAFF's audience may enjoy an outright festival.

Speaker Profiles



Amanda Nell Eu

Amanda Nell Eu adalah sutradara wanita Malaysia pertama yang mempublikasikan karyanya di Venice International Film Festival. Film pendeknya *Lagi Senang Jaga Sekandang Lembu* terpilih untuk dalam Orizzonti Short Film Competition dalam festival tersebut. Nell lulus dari Central Saint Martins dengan gelar BA di bidang Desain Grafis. Ia mulai beralih dari cetak dan tipografi untuk bereksperimen dengan animasi. Nell sangat tertarik mengambil sudut pandang perempuan dalam menarasikan cerita. Filmnya sering kali berkisah tentang peran protagonis perempuan dari segala umur.

Amanda Nell Eu is the first female Malaysian director to publish her work at the Venice International Film Festival. Her short film entitled *Lagi Senang Jaga Sekandang Lembu* was selected for the festival's Orizzonti Short Films Competition. Nell was graduated from Central Saint Martins with a BA in Graphic Design. She began to shift from printing and typography to experiment with animation. Nell is interested in telling stories from a woman's point of view and her films often revolve around female protagonists of all ages.



Wregas Bhanuteja

Wregas Bhanuteja lahir di Jakarta, 20 Oktober 1992. Ia dibesarkan dan mengenal film untuk pertama kalinya di Yogyakarta. Wregas adalah lulusan tahun 2014 Fakultas Film dan Televisi Institut Kesenian Jakarta dengan konsentrasi penyutradaraan film. Tugas akhir kuliahnya berjudul *Lemantun* (2014), sebuah film yang bercerita tentang keluarganya. Film pendeknya yang berjudul *Lembusura* (2014) menjadi debutnya dalam festival film internasional, kala itu diputar di Berlin International Film Festival ke-65. Ia juga terlibat dalam produksi film layar lebar *Ada Apa dengan Cinta? 2* sebagai Sutradara Video Belakang Layar & Promosi. Saat ini, ia aktif membuat film pendek. *Prenjak* (*In the Year of Monkey*) adalah film terbarunya yang memenangkan penghargaan Best Short Film (Film Pendek Terbaik) dalam 55th Semaine de la Critique Cannes Film Festival 2016.

Wregas Bhanuteja was born in Jakarta on 20 October 1992. He grew up and had his first encounter with the world of cinema in Yogyakarta. Studying at the Faculty of Film and Television Jakarta Institute of Arts, majoring in film directors, he graduated in 2014 with a final project titled *Lemantun* (2014) which tells the story of his family. Another short film entitled *Lembusura* (2014) is his first debut in international film festival, precisely at the 65th Berlin International Film Festival. He was also involved in the production of widescreen movies *Ada Apa Dengan Cinta? 2* as Behind the Scene & Promotional Video Director. Now he keeps actively making short film. *Prenjak* (*In the Year of Monkey*) is his new short film winning the Best Short Film award at 55th Semaine de la Critique Cannes Film Festival 2016.



Maggie Lee

Maggie Lie ialah Kepala Kritikus Film Asia dalam Variety, sebuah majalah film Amerika. Lee bergabung di Variety pada tahun 2012 setelah sebelumnya bekerja sebagai kepala kritikus bagian Asia di Hollywood Reporter (2007–2012). Sejak 2002, ia tinggal dan bekerja di Jepang; awalnya bekerja sebagai manajer proyek dan *programmer* untuk Short Shorts Film Festival & Asia, kemudian sebagai konsultan program di Tokyo Film Festival dan saat ini juga di Vancouver Film Festival. Ia juga pernah bekerja sebagai kurator dan editor di Hong Kong International Film Festival, Hong Kong Film Archive, dan Cinematheque National Museum of Singapore. Melalui lokakarya film, ia membimbing para kritikus dan sutradara muda. Pada tahun 2010, ia menerima penghargaan dari Busan International Film Festival dan Korean Film Press Assn. atas kontribusinya pada perfilman Korea.



Maxine Williamson

Setelah lebih dari dua dekade bergelut di dunia perfilman, Maxine mendirikan kompetisi Asia Pacific Screen Awards pada tahun 2007 dan menjadi Direktur Artistik/Direktur Film hingga perhelatan yang ke-10 di tahun 2016. Ia menjadi produser konten kreatif dalam serial dokumenter *Scene by Scene* yang diputar setiap tahun di CNN International. Pada tahun 2017 ia menjadi konsultant untuk APSA Academy dan Direktur Brisbane International Film Festival. Sebelumnya, ia menjabat sebagai Direktur Brisbane Asia Pacific Film Festival sejak tahun 2014 hingga 2016. Maxine adalah seorang sarjana di bidang produksi film dan televisi, diundang sebagai juri untuk berbagai kompetisi internasional, dan kini menjadi anggota dari: APSA Academy, APSA International Nominations Rotating Council, tim seleksi nominasi APSA Documentary, NETPAC, dan APN (Asia Producers' Network).

Maggie Lee is the Chief Asia Film Critic for American film publication, Variety. Lee joined Variety in 2012 after serving as the Asia chief critic for the Hollywood Reporter (2007–2012). Since 2002, she has been living and working in Japan, first as the project manager and programmer for Short Shorts Film Festival & Asia, then as a programming consultant for Tokyo Film Festival. She is also the programming consultant for Vancouver Film Festival. As curator and editor, she has worked with the Hong Kong International Film Festival, the Hong Kong Film Archive, and Cinematheque National Museum of Singapore. She also mentors young critics and directors at film workshops. In 2010, she received an award from the Busan International Film Festival and Korean Film Press Assn. for her contribution to Korean cinema.

Over two decades in film, Maxine established the Asia Pacific Screen Awards competition in 2007, and was the Artistic Director/Film Director finishing on its 10th anniversary in 2016. She was the creative content producer on the documentary series *Scene by Scene* broadcast yearly on CNN International. The year 2017 sees her move to consulting with the APSA Academy and directing the Brisbane International Film Festival. Previously, she directed the Brisbane Asia Pacific Film Festival from 2014–2016. Maxine has served on numerous international juries, holds a BA in film and TV production, and is a member of: APSA Academy, APSA International Nominations Rotating Council, APSA Documentary nominee selection, NETPAC, and APN (Asia Producers' Network).



Reza Rahadian

Reza Rahadian lahir di Jakarta, 5 Maret 1987. Ia dikenal sebagai model dan aktor. Hingga kini, Reza telah membintangi puluhan film dan berhasil memenangkan banyak penghargaan bergengsi. Ia mengawali kariernya setelah memenangkan pemilihan Top Guest Aneka Yess! tahun 2004. Debut keaktorannya di layar lebar adalah dalam *Film Horor* (2007) dan *Pulau Hantu 2* (2008). Setelah film dengan suasana horor, Reza membuktikan kualitas aktingnya dalam *Perempuan Berkakung Sorban* (2009). Selepas memainkan peran dengan temperamen keras, ia mencoba genre komedi dalam *Kirun + Adul* (2009). Ia mencoba memerankan beragam karakter dalam setiap proyek film selanjutnya, misalnya dalam *Hari untuk Amanda* (2009) dan *Queen Bee* (2009). Aktingnya dalam *Emak Ingin Naik Haji* amat bersinar sehingga namanya disandingkan dengan para aktor senior. Dalam ajang Festival Film Indonesia (FFI) 2009, ia memenangkan penghargaan Pemeran Pendukung Pria Terbaik atas perannya dalam *Perempuan Berkakung Sorban*. Pada ajang FFI tahun berikutnya, Reza berhasil memenangkan penghargaan Pemeran Pria Utama Terbaik atas perannya dalam *3 Hati 2 Dunia 1 Cinta*.



Budi Irawanto

Budi Irawanto adalah seorang Dosen Senior di Jurusan Ilmu Komunikasi, Fakultas Ilmu Sosial dan Politik, Universitas Gadjah Mada. Ia menyelesaikan penelitiannya tentang politik budaya perfilman kontemporer di Indonesia dan Malaysia, untuk program PhD-nya di Jurusan Kajian Asia Tenggara di National University of Singapore pada tahun 2015. Ia menulis dua buku tentang perfilman Indonesia dan menyumbangkan artikel untuk jurnal *Asian Cinema* dan untuk satu edisi suntingan *Asian Documentary Today* (2012) yang diterbitkan oleh Asian Network Documentary (AND) dan Busan International Film Festival. Sejak tahun 2006, ia menjabat sebagai direktur Jogja-NETPAC Asian Film

Reza Rahadian, known as a model and actor, was born in Jakarta on 5 March 1987. Until now, Reza has starred in dozens of film titles and successfully won many prestigious awards. Reza started his career when winning the selection of Top Guest Aneka Yess! in 2004. His acting debut on the big screen was at *Film Horor* (2007) and *Pulau Hantu 2* (2008). From the film with shades of horror, Reza started to prove the quality of his acting on *Perempuan Berkakung Sorban* (2009). After playing hard temperament, Reza had tried comedy in *Kirun + Adul* (2009). He tried to play different characters in every movie, as in the films *Hari untuk Amanda* (2009) and *Queen Bee* (2009). His act in *Emak Ingin Naik Haji* is increasingly shining, his name can also be equated with the senior players. Proven in the arena of FFI 2009, he won Pemeran Pendukung Pria Terbaik (Best Male Supporting Actor) title for his role in *Perempuan Berkakung Sorban*. Reza successfully won a brilliant achievement in the field of cinema in Indonesia Film Festival 2010 as Pemeran Pria Utama Terbaik (Best Actor) through the film *3 Hati 2 Dunia 1 Cinta*.

Budi Irawanto is a Senior Lecturer at the Department of Communication Studies, Faculty of Social and Political Sciences, Gadjah Mada University. He completed his research on cultural politics of contemporary Indonesian and Malaysian cinema for his PhD program in the Department of Southeast Asian Studies at the National University of Singapore in 2015. He wrote two books on Indonesian cinema and contributed articles to the *Asian Cinema* journal and an edited volume of *Asian Documentary Today* (2012) published by Asian Network Documentary (AND) and Busan International Film Festival. Since 2006, he has served as the director of Jogja-NETPAC Asian Film Festival (JAFF), a premier Asian film

Festival (JAFF), sebuah festival film Asia terdepan di Indonesia. Ia juga menjabat sebagai presiden juri NETPAC di Berlin International Film Festival dan Cinemalaya (Festival Film Independen Filipina), presiden juri di Festival Film Dokumenter (FFD) Yogyakarta, anggota juri di ChopShots Documentary Film Festival Southeast Asia, dan DMZ International Documentary Film Festival (Korea).

festival in Indonesia. He also served as NETPAC jury president at the Berlin International Film Festival and Cinemalaya (Philippines Independent Film Festival), president jury at the Yogyakarta Documentary Film Festival (FFD), jury member at the ChopShots Documentary Film Festival Southeast Asia and the DMZ International Documentary Film Festival (Korea).



David Hanan

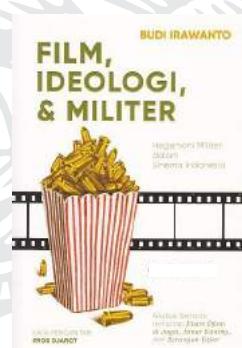
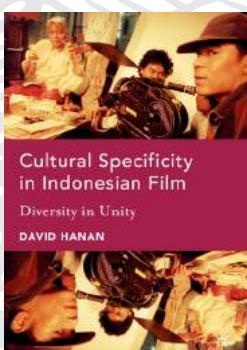
Setelah menjadi pengajar sastra di Monash University, dan meneruskan kuliah pascasarjana jurusan Kajian Film di University College London, ia mempelopori jurusan Kajian Film di Monash University. Tahun 1980, ia menjadi sekretaris kehormatan pada Melbourne International Film Festival; dan sebagai konsultan untuk region Asia Tenggara, ia menghubungkan para sineas Indonesia dengan festival film dan sineas di Australian. Ia adalah penyunting buku *Film in South East Asia: Views from the Region* (Hanoi: Vietnam Film Institute & SEAPAVAA, 2001). David Hanan telah membimbing sembilan mahasiswa PhD, yang utamanya membuat penelitian mengenai perfilman Asia (India, Cina, dan Asia Tenggara), menerjemahkan subtitle untuk banyak film Indonesia, memprakarsai proyek pemeliharaan film, dan saat ini dipercaya sebagai kurator untuk "Between Three World DVD" di Monash, yang mendistribusikan film Indonesia di kancang internasional. Tahun 2000, ia memperkenalkan sebuah unit produksi video di Monash.

After teaching literature at Monash University, and taking a Postgraduate Diploma in Film Studies at University College London, he pioneered Film Studies courses at Monash University. In the 1980s, he was the honorary company secretary of the Melbourne International Film Festival; and as their Southeast Asian consultant, he set up links between Indonesian filmmakers and Australian film festivals and filmmakers. He was the editor of *Film in South East Asia: Views from the Region* (Hanoi: Vietnam Film Institute & SEAPAVAA, 2001). He has successfully supervised nine PhDs, mainly on Asian cinemas (Indian, Chinese, and Southeast Asian); done translations for subtitles for a dozen Indonesian films; initiated film preservation projects; and is currently the curator of "Between Three World DVD" based at Monash, that distributes Indonesian films internationally. In 2000, he introduced a unit in video production at Monash.

Book Discussion

Cultural Specificity in Indonesian Films: Unity in Diversity
(Palgrave Macmillan 2017)

Film, Ideologi dan Militer
(Warning Book, Jalan Baru, & INSIST-
Press, 2017)





Eko Prasetyo

Eko Prasetyo adalah Direktur Program Pusat Studi Hukum dan Hak Asasi Manusia (PUSHAM) Universitas Islam Indonesia (UII) Yogyakarta. Pria kelahiran Pacitan tahun 1972 ini banyak menghabiskan waktunya di Resist Book, penerbit buku indie di Yogyakarta. Sosok yang terkenal dengan bukunya yang berjudul *Orang Miskin Dilarang Sekolah!* ini mendirikan Social Movement Institute (SMI), sebuah pergerakan yang membela masyarakat buruh, tani, nelayan, serta religius yang termarginalkan. Lewat SMI, Eko berupaya menyadarkan masyarakat terutama mahasiswa agar kritis terhadap isu-isu sosial yang ada di lingkungan masyarakat. Eko berusaha melakukan pemberontakan dengan menulis. Ia memilih menulis dengan semangat serupa Wiji Thukul: memukul, mengancam dan menyudutkan. Karya-karya lainnya adalah *Orang Kaya di Negeri Miskin, Assalamualaikum: Islam Itu Agama Perlawan!,* dan *Pengumuman: Tidak Ada Sekolah Murah!* Gaya menulis Eko sangat ringan dan sering kali komikal; ia menghadirkan kritik pun ajakan yang provokatif untuk melawan ketidakadilan dalam kehidupan. Dalam karya-karyanya ia tak banyak membawa teori rumit, sebab menurutnya dalam sebuah sikap perlawan, dibutuhkan upaya untuk memengaruhi sikap para pembaca.

Eko Prasetyo is the Program Director of Center for Law and Human Rights Studies (PUSHAM) Universitas Islam Indonesia (UII), Yogyakarta. Born in Pacitan in 1972, he mostly spends his time in Resist Book, an independent publisher based in Yogyakarta. A person who is famous with his book *Orang Miskin Dilarang Sekolah!* founded the Social Movement Institute (SMI), a movement to support marginalized labours, farmers, fishermen, and religious communities. With SMI, Eko struggles to open up people's mind especially college students to be more critical on the social issues among the society. Eko tries to initiate an uprising through his writing. He writes in the same spirit as the ones of Wiji Thukul's: striking, threatening, and "cornering". His other works are *Orang Kaya di Negeri Miskin, Assalamualaikum: Islam Itu Agama Perlawan!,* and *Pengumuman: Tidak ada Sekolah Murah!* His writing style is considered light and often comical; he presents criticism and provocative persuasion to eradicate injustice. In his works, he never complicates the theory as he believes that in a rebellious action, influencing the readers is the most effective effort



Lisabona Rahman

Lisabona Rahman memulai kariernya sebagai kritikus film untuk The Jakarta Post edisi Minggu sejak tahun 2005 hingga 2007. Selanjutnya ia mendirikan dan menjadi *programmer* di kineforum Dewan Kesenian Jakarta, bioskop Indonesia pertama yang menawarkan beragam program seputar film, sejak tahun 2006 hingga 2011. Sejak tahun 2011, ia mengkhususkan diri untuk kerja preservasi dan kurasi gambar bergerak.

Lisabona Rahman started out as a film critic, writing for The Jakarta Post's Sunday edition between 2005-2007. She then went to work as the founder and programmer of Indonesia's first dedicated programmed cinema, kineforum Jakarta Arts Council, between 2006-2011. Since 2011 she has been specializing in moving image preservation and curatorial.



Agung Sentausa

Agung Sentausa adalah lulusan arsitektur yang menyeberang ke dunia film pada tahun 1999. Melewati proses 17 tahun di industri, Agung terlibat dalam banyak produksi film layar lebar, video musik, iklan, dokumenter, dan telah bekerja sama dengan perusahaan besar dan terkemuka di Indonesia, para musisi kelas atas, perusahaan internasional, dan organisasi nasional kelas dunia. Film debutnya, *Garasi*, diputar di banyak festival film internasional. *Road to Led*, sebuah cerita untuk film, ditulis olehnya, memenangkan *pitching* dengan undangan; kisah tersebut dibeli dan direncanakan akan diproduksi oleh 21st Century Fox.



Anocha Suwichakornpong

Anocha Suwichakornpong adalah seorang sutradara dan produser film asal Thailand. Film panjang pertamanya, *Mundane History*, memenangkan banyak penghargaan termasuk Tiger Award di Rotterdam. Film panjangnya yang kedua, *By the Time It Gets Dark*, mendapatkan dukungan pendanaan dari Kementerian Kebudayaan Thailand, Hubert Bals Fund, Prince Claus Fund, dan Doha Film Institute. Film ini ditayangkan pertama kali dalam sesi Internal Competition (Kompetisi Internasional) Locarno International Film Festival dan saat ini tengah berkelana ke jejaring festival lainnya. Karya ini telah mendapatkan tawaran distribusi di Inggris, Amerika Serikat, Kanada, dan Prancis. Anocha juga telah memproduseri beberapa film, yakni *In April the Following Year*, *There was a Fire* (sutradara: Wichanon Somumjarn), *Concrete Clouds* (sutradara: Lee Chatametikool), dan *How to Win at Checkers (Every Time)* (sutradara: Josh Kim). Tahun 2017, Anocha dan Visra Vichit-Vadakan mendirikan Purin Pictures, sebuah prakarsa untuk mendukung perfilman independen di Asia Tenggara.

Agung Sentausa is an architecture graduate who moved across to cinema in 1999. Working in the industry for 17 years, Agung has been involved in numerous movie, music video, advertisement, and documentary productions in collaboration with various major companies in Indonesia, top musicians, international companies, and world class national organizations. His debut film, *Garasi*, screened in many international film festivals. *Road to Led*, a story he wrote for a film, won the pitching by invitation; it is sold to and will be produced by 21st Century Fox.

Anocha Suwichakornpong is a film director and producer from Thailand. Her first feature, *Mundane History*, won numerous awards including the Tiger Award at Rotterdam. Her second feature, *By the Time It Gets Dark*, which received financial support from the Ministry of Culture of Thailand, the Hubert Bals Fund, Prince Claus Fund, and Doha Film Institute, world premiered in the International Competition at Locarno International Film Festival and is currently touring the festival circuit. The film has received distribution deals in UK, US, Canada, and France. Also active as a producer, Anocha has produced *In April the Following Year, There was a Fire* (dir.: Wichanon Somumjarn), *Concrete Clouds* (dir.: Lee Chatametikool), and *How to Win at Checkers (Every Time)* (dir.: Josh Kim). In 2017, Anocha together with Visra Vichit-Vadakan founded Purin Pictures, an initiative that supports independent cinema in Southeast Asia.



Sabrina Baracetti

Sabrina Baracetti ialah pemerhati film ahli yang telah menulis untuk berbagai majalah film dengan topik terkait film dan musik. Ia juga memandu acara radionya sendiri. Tahun 1995, Baracetti menjabat sebagai Presiden Centro Espressioni Cinematografiche of Udine dan turut andil dalam penggarapan kompilasi ensiklopedia film yang dipimpin oleh Paolo Mereghetti. Sejak 1999, ia menjadi Presiden Udine Far East Film Festival, festival film terbesar di Eropa yang memiliki fokus kuat pada perfilman Asia.

Sabrina Baracetti is a film expert who has written for a vast number of movie magazines on films and music and also hosts her own radio show. In 1995, Baracetti became the President of the Centro Espressioni Cinematografiche of Udine in 1995, and took part in the compilation of a movie encyclopedia led by Paolo Mereghetti in that same year. She has served as President of the Udine Far East Film Festival, the largest film festival in Europe that has a strong focus on Asian films, since 1999.



Garin Nugroho

Setelah selesai menempuh pendidikan sekolah menengah di Semarang, Garin Nugroho merantau ke Jakarta untuk belajar film di Fakultas Sinematografi, Institut Kesenian Jakarta (selesai pada tahun 1985). Pria kelahiran Yogyakarta ini merasa tidak cukup hanya belajar film. Garin juga mengikuti pendidikan di Fakultas Hukum Universitas Indonesia (selesai tahun 1991). Garin memulai karier sebagai sutradara lewat produksi film dokumenter. Namanya mulai dikenal setelah produksi film panjang pertamanya, *Cinta dalam Sepotong Roti* (1990). Film tersebut langsung mendapat penghargaan Film Terbaik di Festival Film Indonesia 1991. Film keduanya, *Surat untuk Bidadari* (1992), membawa Garin ke dunia panggung film internasional. Sejak itu, namanya melejit dan merambah ke berbagai festival film internasional. Pada Perayaan 250 tahun Mozart (2006), Garin terpilih menjadi salah satu dari enam ‘innovative directors’ dunia untuk membuat film, yang kemudian melahirkan *Opera Jawa*. Di akhir tahun 2006, Garin ikut mendirikan Jogja NETPAC Asian Film Festival.

After finishing high school in Semarang, Garin Nugroho went to Jakarta to learn about movie in the Faculty of Cinematography in Jakarta Arts Institute (graduated in 1985). Eager to learn more, Garin, who was born in Yogyakarta, studied in the Faculty of Law in the University of Indonesia (graduated in 1991). Garin started his directing career through documentary productions. People began to know his name after his first feature, *Cinta Dalam Sepotong Roti* (1990). The film instantly earned the title of Film Terbaik (Best Movie) in Festival Film Indonesia 1991. His second film, *Surat untuk Bidadari* (1992), brought him to the international stage. Starting from that moment, he gained an incredible fame paving his way to various international film festivals. In the sestcentennial celebration of Mozart (2006), he earned a place among the world’s six ‘innovative directors’ to make movies, an opportunity that gave birth to *Opera Jawa*. In the end of 2006, Garin co-founded Jogja-NETPAC Asian Film Festival.



Rukman Rosadi

Rukman Rosadi merupakan seorang dosen aktif di Institut Seni Indonesia Yogyakarta. Ia juga merupakan seorang aktor film dan teater, pelatih akting, sutradara teater, dan pembuat kerajinan tangan asal Indonesia. Sebagai aktor, ia pernah membintangi beberapa film, di antaranya *Sokola Rimba* (2013), *Soegija* (2012), *Jokowi* (2013), dan *Ziarah* (2017).



Tony Rayns

Tony Rayns ialah seorang sutradara, kritikus, dan programmer festival film yang tinggal di London. Ia memiliki keteritarikan khusus pada film-film Asia Timur. Ia menulis sejumlah artikel untuk beberapa terbitan berkala seperti *Sight & Sound*, *Cinema Scope*, *Film Comment*, dan *Artforum*, serta menulis buku dengan topik perfilman Korea, Cina, dan Jepang. Ia menyutradari film dokumenter *The Jang Sun-Woo Variations* (2001) dan belakangan menunjukkan minatnya pada film Asia Timur dengan menerbitkan buku tentang karya Wang Ji-wi dalam *Hwa Jae-yun* (2000). Tony Rayns bekerja sebagai *programmer* di Vancouver International Film Festival sejak tahun 1989 hingga 2016; ia menyeleksi film-film Asia Timur dan menyelenggarakan kompetisi untuk Dragon & Tiger Awards dalam festival tersebut selama 20 tahun. Ia juga turut membidani lahirnya Busan International Film Festival pertama pada tahun 1996 dan melanjutkan kerjanya di festival tersebut sebagai Penasihat Festival. Ia dianugerahi Kawata Awards di Jepang pada tahun 2004, menerima penghargaan dari Kementerian Luar Negeri Jepang tahun 2008, dan dikenal karena kontribusinya dalam perfilman Asia Timur.

Rukman Rosadi is an active lecturer at Indonesian Institute of the Arts, Yogyakarta. He is an Indonesian film and theatre actor, acting trainer, theatre director, and handicraft producer. He founded Saturday Acting Club. As an actor, his filmography includes *Sokola Rimba* (2013), *Soegija* (2012), *Jokowi* (2013), and *Ziarah* (2017).

Tony Rayns is a London-based director, critic, and film festival programmer who has a deep interest in East Asian cinema. He has written articles on periodicals such as *Sight & Sound*, *Cinema Scope*, *Film Comment*, and *Artforum*; he has also written books on Korean, Chinese, and Japanese movies. He directed the documentary film *The Jang Sun-Woo Variations* (2001) and recently showed a love affair for East Asian films by publishing a book on Wang Ji-wi's works on *Hwa Jae-yun* (2000). Tony Rayns worked as a programmer for the Vancouver International Film Festival from 1989 to 2016; he has selected East Asian films and led the competition for the Dragons & Tigers Awards at the Vancouver International Film Festival for 20 years. He helped launching the 1st Busan International Film Festival, which started in 1996, and has continued to lead the Busan International Film Festival as a Festival Advisor. He received the Kawata Awards in Japan in 2004 and another award from the Ministry of Foreign Affairs of Japan in 2008; he was recognized for his contributions to East Asian films.



Dyna Herlina Suwarto

Dyna Herlina S. adalah dosen Jurusan Komunikasi di Universitas Negeri Yogyakarta, Indonesia. Ia menyelesaikan dua program sarjana di Jurusan Manajemen Universitas Negeri Yogyakarta (2004) dan di Jurusan Komunikasi di Universitas Gadjah Mada (2005) dengan predikat *cum laude* untuk keduanya. Setelah itu, ia mendapatkan gelar master di Magister Manajemen, Universitas Gadjah Mada, Indonesia pada tahun 2012, juga dengan predikat *summa cum laude*. Minat penelitiannya berkutat seputar media dan penonton (film, iklan, dan televisi). Ia telah menerbitkan beberapa penelitiannya, kebanyakan pada konferensi internasional. Kompilasi karyanya dapat diunduh di <http://staff.uny.ac.id/dosen/dyna-herlina-suwarto-msc>.

Dyna Herlina S. is a lecturer of Communication Department at Yogyakarta State University, Indonesia. She completed two undergraduate programs from Management Department at Yogyakarta State University (2004) and Communication Department at Gadjah Mada University (2005). She graduated *cum laude* for both programs. Afterwards, she received her master degree at Master of Management Program at Gadjah Mada University, Indonesia in 2012—also *summa cum laude*. Her research interests are related to media and audience (film, advertisement, and television). She had published some of her researches mostly at international conference. The compilation of her work can be downloaded from <http://staff.uny.ac.id/dosen/dyna-herlina-suwarto-msc>.



Hanung Bramantyo

Hanung Bramantyo lahir di Yogyakarta, 1 Oktober 1975. Ia dikenal sebagai seorang sutradara dengan sejumlah karya berprestasi. Dalam Festival Film Indonesia (FFI) 2005, Hanung terpilih sebagai sutradara terbaik lewat filmnya, *Brownies*. Dirinya juga dinominasikan sebagai sutradara terbaik untuk film *Sayekti dan Hanafi*. Film-film yang disutradarai Hanung di antaranya *Lentera Merah* (2006), *Jomblo* (2006), *Sayekti dan Hanafi* (TV) (2005), *Catatan Akhir Sekolah* (2005), *Brownies* (2004), *When...* (2003), *Gelas-Gelas Berdenting* (2001), dan *Topeng Kekasih* (2000).

Hanung Bramantyo was born in Yogyakarta, on 1 October 1975. He is known as a director of award-winning films. In Festival Film Indonesia (FFI) 2005, Hanung was awarded the best director for his film *Brownies*. He was also nominated in the category of best director with *Sayekti and Hanafi*. He has directed several films, namely *Lentera Merah* (2006), *Jomblo* (2006), *Sayekti dan Hanafi* (TV) (2005), *Catatan Akhir Sekolah* (2005), *Brownies* (2004), *When...* (2003), *Gelas-Gelas Berdenting* (2001) and *Topeng Kekasih* (2000).



Meiske Taurisia

Meiske Taurisia memasuki bisnis perfilman pada tahun 2004 dan tahun 2007 turut mendirikan babibutafilm yang memproduksi film-film independen Indonesia yang sangat provokatif dan menantang kebijakan sensor negara, sehingga tidak pernah diputar di bioskop komersial. Beberapa film tersebut berjudul *Blind Pig who Wants to Fly* (2008, Fipresci Award), *Postcards from the Zoo* (2012, Berlinale), *Rocket Rain* (2013, Karlovy Vary). Tahun 2015, ia merilis tiga film pendek berjudul *The Fox Exploits the Tiger's Might* (Cannes), *Following Diana* (Toronto I), *Love Story Not* (Busan). Tahun 2016, film dokumenternya yang berjudul *Cuts* diputar untuk pertama kali di IDFA. Tahun 2013, ia memprakarsai berdirinya Kolektif, sebuah platform distribusi film yang mempromosikan karya independen. Bersama Edwin, tahun 2015, ia mendirikan Kinosaurus, sebuah tempat pemutaran *art house* (untuk memutar film-film *art house*) dengan fokus mempromosikan film dan keragamannya kepada publik secara umum. Tahun 2016, bersama Muhammad Zaidy, ia mendirikan Palari Films; rumah produksi ini telah mengerjakan *Posesif* (2017, tahap pascaproduksi) dan *Vengeance is Mine, All Others Pay Cash* melalui Asian Project Market (APM) 2016 yang memenangkan Busan Award sebagai proyek paling menjanjikan. Kedua karya tersebut disutradarai oleh Edwin. Palari Films berupaya untuk memproduksi film yang berkualitas dan sekaligus merilisnya di bioskop komersial.

Meiske Taurisia entered film business in 2004, and co-founded babibutafilm in 2007 which produced highly provoking independent films in Indonesia that challenged local censorship; therefore these films were never screened at commercial theater. The titles are *Blind Pig who Wants to Fly* (2008, Fipresci Award), *Postcards from the Zoo* (2012, Berlinale), *Rocket Rain* (2013, Karlovy Vary). In 2015, she produced three short films entitled *The Fox Exploits the Tiger's Might* (Cannes), *Following Diana* (Toronto I), *Love Story Not* (Busan). In 2016 she produced a documentary film titled *Cuts*, premiered at IDFA. In 2013 she initiated Kolektif, a film distribution platform that promotes independent film. In 2015, together with Edwin, she established Kinosaurus, an art house cinema that focuses on promoting film and its diversity for public in general. In 2016 she established Palari Films together with Muhammad Zaidy, and produced *Possessive* (2017, in post-production) and *Vengeance is Mine, All Others Pay Cash* at APM 2016 that won the Busan Award for the most promising project; both are directed by Edwin. Palari Films strives to produce quality films and at the same time releases them in commercial theater.



Research Poster Presenter Profiles



Ade Nuriadin

Ade Nuriadin saat ini aktif sebagai peneliti di Pusat Studi Sosial Asia Tenggara Universitas Gadjah Mada dan aktif mengelola media publikasi di Institut DIAN/Interfidei, sebuah LSM yang bergerak dalam bidang dialog antariman di Indonesia. Sejak tahun 2009, ia sudah aktif terlibat sebagai pembuat film pendek bersama komunitasnya di Kota Palu. Hal tersebut yang mendorongnya untuk melakukan penelitian terkait sutradara lokal independen dan menaruh perhatian besar terhadap fenomena penggunaan media di tingkat komunitas.

Ade Nuriadin is now actively working as a researcher at the Center for Southeast Asian Social Studies (CESASS), Gajah Mada University, and managing media publications at the Institut DIAN/Interfidei, a non-governmental organization working on the field of interfaith dialogue in Indonesia. Since 2009, he has been involved as a filmmaker producing short film with his community in Palu. It led him to conduct a research on independent local directors and pay a great attention toward the phenomenon of media use at the community level.



Annita

Annita adalah dosen Program Studi Film dan Televisi, Fakultas Seni dan Desain Universitas Multimedia Nusantara. Ia mendapatkan gelar master di bidang Produksi Film dan Televisi di Chapman University, California, AS. Annita memiliki ketertarikan penelitian pada bidang media, secara khusus pendidikan bahasa, film pendidikan/program TV, dan e-learning. Beberapa publikasi yang pernah ditulismnya antara lain *Analysis on Islamic Women's Right and Liberation in an Iranian Film: Osama* (2015), *Wordpress: A Way to E-learning Academic Writing* (2013), *Scratches from 304, Children Book as a Means to Bridge Local Culture and Language Learning* (The 5th International Seminar 2011 – Paper presentation), dan *Voices from the Classroom: Students' Perception of the Teaching of Writing Using Video in Distance Education* (GloCALL 2008 – Paper presentation).

Annita is a lecturer at Film and Television Studies Program, Faculty of Art and Design, Multimedia Nusantara University. She received her master degree in Film and TV Producing at Chapman University, California, USA. Anita's research interests include some topics about media, specifically on language education, educational film / TV program, and e-learning. She wrote many publications, among others *Analysis on Islamic Women's Right and Liberation in an Iranian Film: Osama* (2015), *Wordpress: A Way to E-learning Academic Writing* (2013), *Scratches from 304, Children Book as a Means to Bridge Local Culture and Language Learning* (The 5th International Seminar 2011 – Paper presentation), and *Voices from the Classroom: Students' Perception of the Teaching of Writing Using Video in Distance Education* (GloCALL 2008 – Paper presentation).



Hanifa Eka Ramadhyani

Hanifa Eka Ramadhyani tertarik pada seni dan budaya, terutama film. Lulusan Ilmu Komunikasi Universitas Gadjah Mada ini juga aktif belajar dan mencari pengalaman di bidang penelitian kuantitatif, riset pemasaran, eksibisi, apresiasi, dan pemasaran film.



Joseph T. Salazar

Joseph T. Salazar adalah *assistant professor* di Jurusan Sastra Filipina dan editor *Katipunan Journal* di Ateneo de Manila University, Filipina. Ia menempuh pendidikan doktoral bidang Sosiologi di La Trobe University, Melbourne, Australia. Salazar memiliki ketertarikan terhadap kajian budaya dan sastra Filipina. Beberapa publikasi yang pernah ditulisnya antara lain *Malayuning Komunikasyon sa Filipino (Purposive Communication in Filipino)* [disunting bersama Mark Benedict F. Lim. Manila: Komisyon sa Wikang Filipino, 2017]), *Mga Modernismong Filipino (Filipino Modernities* [disunting bersama Claudette Ulit, Kristine Romero, Maricar Pulvera and Carlota Francisco, 2017]), serta "Paputian ng Kamalayan: Pananaliksik at ang Limot na Kasaysayan ng Pagiging Filipino," (*The Whiteness of Consciousness: Research and the Forgotten History of Being Filipino*) yang terbit di *Katipunan Journal ng mga Pag-aaral sa Wika, Panitikan, Sining at Kulturang Filipino* (Vol. 1), 2016.

Hanifa Eka Ramadhyani has an interest in art and culture, especially film. She graduated from Communication Science Department, Gadjah Mada University. She also actively learns and gains experiences in quantitative and marketing researches, as well as film exhibition, appreciation, and marketing.

Joseph T. Salazar is a professor assistant at Filipino Literature Department and an editor of *Katipunan Journal* at Ateneo de Manila University, Philippines. He pursued his doctoral degree in Sociology at La Trobe University, Melbourne, Australia. Salazar has an interest on Filipino cultural and literature studies. Several publications which he has done are *Malayuning Komunikasyon sa Filipino (Purposive Communication in Filipino)* (co-edited with Mark Benedict F. Lim. Manila: Komisyon sa Wikang Filipino, 2017), *Mga Modernismong Filipino (Filipino Modernities)* (co-edited with Claudette Ulit, Kristine Romero, Maricar Pulvera and Carlota Francisco, 2017), and "Paputian ng Kamalayan: Pananaliksik at ang Limot na Kasaysayan ng Pagiging Filipino," (*The Whiteness of Consciousness: Research and the Forgotten History of Being Filipino*) in *Katipunan Journal ng mga Pag-aaral sa Wika, Panitikan, Sining at Kulturang Filipino* (Vol. 1), 2016.



Lidia Nofiani

adalah mahasiswa pascasarjana Ilmu Komunikasi dan Media, Universitas Gadjah Mada. Sejak 2015 bergabung dengan Jogja-NETPAC Asian Film Festival dalam tim *Publicist*. Tahun 2016, ia turut membantu promosi film *Siti* karya Eddie Cahyono saat tayang di bioskop. Berawal dari pekerjaan tersebut, Lidia melakukan penelitian tesis mengenai distribusi film *Siti*.

Lidia Nofiani is a postgraduate student of Media and Communication Science at Gajah Mada University. Since 2015, she has joined Jogja-NETPAC Asian Film Festival as a publicist. At 2016, she also supported the promotion of *Siti*, a movie by Eddie Cahyono, when it screened on cinema. Departing from that job, she has been conducting a thesis research on the distribution of *Siti*.

M. Hutomo Syaputra



M. Hutomo Syaputra merupakan mahasiswa Jurusan Seni Murni Fakultas Seni Rupa Institut Seni Indonesia Yogyakarta. Ia pernah terlibat dalam beberapa acara seni, antara lain Pameran "Garuda Journey" di Galeri Cipta III Taman Ismail Marzuki, Indonesia Raya 2017 sebagai *Assistant Programmer* Tangerang, peserta 10 besar HanSan Fanart & Calligraphy Competition, dan beberapa kegiatan lainnya.

M. Hutomo Syaputra is a student of the Fine Art Department, Faculty of Fine Arts, Indonesian Institute of Arts, Yogyakarta. He has been involved in several art events, namely "Garuda Journey" Exhibition in Galeri Cipta III Taman Ismail Marzuki, Indonesia Raya 2017 as *Assistant Programmer* Tangerang, top 10 in HanSan Fanart & Calligraphy Competition, and several other events.



Novia Puspa Sari

Novia Puspa Sari adalah mahasiswa Jurusan Film dan Televisi di Universitas Multimedia Nusantara. Ketertarikannya pada film dibuktikannya dengan beberapa karya yang telah ia buat bersama timnya, seperti *Ngantuk* (2015), *Miss-ed* (2016), *Rumah* (2017), *Gerah* (2017), *Retro-Lusi* (2017), dan masih banyak lagi. Ia meraih beberapa prestasi lewat film *Gerah*, yakni Juara II Kategori Best Editing – Panties Pizza Short Movie Competition 2017 dan lewat film *Retro-Lusi* yang menyabet penghargaan Special Mention Jury – V-Kool Creative Challenge Indonesia 2017. Selain memfokuskan diri di bidang perfilman, ia juga aktif di majalah kampus, ULTIMAGZ, dan organisasi *Boemboe*.

Novia Puspa Sari is a student of Film and Television Department at Multimedia Nusantara University. Her interest in films are proved by producing several films with her team, namely *Ngantuk* (2015), *Miss-ed* (2016), *Rumah* (2017), *Gerah* (2017), *Retro-Lusi* (2017), and many more. She also received several awards for her films, such as the Second Winner of Best Editing – Panties Pizza Short Movie Competition 2017 with *Gerah* and Special Mention Jury – V-Kool Creative Challenge Indonesia 2017 with *Retro-Lusi*. Besides working on films, she also actively writes in the campus magazine, ULTIMAGZ, and organization named *Boemboe*.



Putri R.A.E Harbie

Putri R.A.E. Harbie adalah mahasiswa Sinematografi, Desain Komunikasi Visual Universitas Multimedia Nusantara. Ketertarikannya terhadap dunia sinematografi membawanya meraih penghargaan pada kejuaraan Calligraphy Competition, HanSan Festival UMN 2017 sebagai juara II dan Anugerah Angsa Esai Perfilman, Universitas Indonesia Film Festival 2017. Pengalamannya dalam membuat film dibuktikan dengan berbagai karya, di antaranya *Veritas* (Aidos Pictures), *Mozaiik* (Mesatua Pictures), *Riak* (Tiket Masuk Films), *Wong Tjilik* (Thesign Production), dokumenter *Sense* (Martabak Production), dan dokumenter eksperimental *Tuan Spies* (Jagd Pictures).

Putri R.A.E. Harbie is a student of Cinematography, Visual Communication Design at Multimedia Nusantara University. Her interests in cinematography brought her several awards in Calligraphy Competition, HanSan Festival UMN 2017 as the second winner and Anugerah Angsa Esai Perfilman, Universitas Indonesia Film Festival 2017. Her experiences on producing films are proved by *Veritas* (Aidos Pictures), *Mozaiik* (Mesatua Pictures), *Riak* (Tiket Masuk Films), *Wong Tjilik* (Thesign Production), a documentary *Sense* (Martabak Production), and an experimental documentary *Tuan Spies* (Jagd Pictures).



Konsistensi dalam Mempertahankan Ekosistem Komunitas Film di Indonesia

**Arif Akhmad Yani, Said Nurhidayat,
Mohammad Reza Fahriyansyah, Aulia Rizky,
Fauzi Rahmadani, Takdir Saputro**

Festival film adalah salah satu bagian penting dari ekosistem perfilman (Produksi, Distribusi, Eksibisi, dan Apresiasi). Tidak jarang sebuah festival film mampu mempertemukan para penggiat dari berbagai sektor atau bidang, yang bertindak sebagai penyelenggara, dan penikmatnya atau penonton itu sendiri.

Dengan Fluidity (mencair) sebagai tema, Jogja-NETPAC Asian Film Festival ke-12 berupaya untuk tetap konsisten menjadi wadah bagi ekosistem perfilman. Melalui beberapa program yang menarik dan disusun secara saksama tiap tahunnya, JAFF mencoba tetap memberikan ruang berbagi dan diskusi yang berkaitan dengan dunia perfilman. Harapan besar dari festival ini adalah terbentuknya jejaring yang menghubungkan banyak lini industri perfilman melalui Community Forum JAFF.

Tumbuh dan berkembangnya sebuah komunitas, disadari atau tidak, mampu membuat geliat perfilman Indonesia semakin dinamis. Pantas sekali jika komunitas dianggap sebagai garda terdepan perfilman Indonesia. Melalui program Persentasi Komunitas, kita dapat mengetahui sejauh apa kegiatan perfilman di beberapa daerah di Indonesia berkembang. Dalam program ini pula, komunitas yang terpilih akan membicarakan program masing-masing.

Consistency in Maintaining the Ecosystem of Film Community in Indonesia.

A film festival is an important part of film ecosystem (Production, Distribution, Exhibition, and Appreciation). A film festival is often able to bring together the activists coming from various sectors or fields—the organizer—and the audiences.

With Fluidity (to be fluid) as its theme, the 12th Jogja-NETPAC Asian Film Festival tries to maintain its consistency in becoming a medium for the film ecosystem itself. Through several attractive programs carefully arranged every year, JAFF tries to continuously a space for discussions regarding the film industry. It is highly expected that, through JAFF Community Forum, a network connecting the many fronts of the industry can be created.

The growth and development of film communities, whether realized or not, can enhance Indonesian film industry dynamically. They are indeed the vanguard of Indonesian film industry. Through Presentasi Komunitas, we can find out the extent to which film activities in several regions in Indonesia have developed. In this program, the chosen communities will talk about the programs they have.

To repeat the golden age that the Indonesian film industry had few decades ago, many

Demi mengulang kembali kejayaan film Indonesia beberapa dekade lalu, ruang-ruang alternatif masih harus terus dikembangkan. Salah satu contohnya adalah kegiatan layar tancap. Layar Nusantara merupakan komunitas yang mengupayakan pemutaran film Indonesia di banyak tempat di penjuru Nusantara yang tidak terjangkau oleh bioskop. Kegiatannya dikemas dalam bentuk pasar malam yang mengajak penonton untuk bernostalgia dengan layar tancap. Layar Nusantara akan mengulik cara mengelola sponsor dengan baik supaya produksi dapat lebih menggembirakan secara ekonomi, baik untuk pelaku maupun produksi film itu sendiri, serta meningkatkan perekonomian masyarakat di sekitarnya.

Penyelenggaraan kegiatan-kegiatan perfilman lebih dari sekadar projektor, layar, dan penonton. Ada banyak hal yang perlu diperhatikan, dan wajar bila terkadang ada hal yang terlupakan. Sebelum film diper temukan dengan penonton, penyelenggara perlu membuat pengumuman, sebuah ajakan untuk menonton, dan perkembangan terkini membuat bidang ini kian berkembang pesat. Ya, ini soal publisitas. Bidang ini kadang dianggap sepele dan jarang di perhatikan, namun nyatanya ia menjadi aspek penting dalam menentukan laku atau tidaknya sebuah film di pasaran. Paparan dari GoodWork akan memberikan pengenalan tentang kerja-kerja seorang *publicist* dan skema promosi film.

Keikutsertaan dalam sebuah festival film dapat menjadi pesona dan gengsi tersendiri bagi para penggiat film. Itu semua karena festival film dapat menjadi batu pijakan u melangkah ke tempat yang lebih tinggi dan menjadi ukuran pencapaian lewat penghargaan yang didapatkan. Ajang ini menjadi semacam ruang pamer prestasi yang mempertemukan sineas dan produser, sebuah pertemuan yang mungkin saja akan berlanjut ke suatu transaksi bernilai ekonomi.

alternative spaces need to be developed. One of the examples is the open air cinema. Layar Nusantara is a community screening Indonesian movies in various regions in the country that do not have the luxury of enjoying cinemas. Its activities are presented as fun fairs inviting the audiences to join a nostalgic moment through the open air cinema. Layar Nusantara will talk about ways of managing sponsors so as to achieve a more economically promising production, both for the activists and the film itself, as well as improving the economy of the locals.

Organizing film activities is not just about the projector, the screen, and the audience. There are many other things requiring attention, so it is no wonder that people often forget a thing or two. Before the film is seen by the audience, usually an announcement is required to invite the audience to come, and recent technological development has made this particular field improved rapidly. Yes, we are talking about publicity. Sometimes it is perceived as something trivial and not worth paying attention to, whereas it is actually a significant aspect determining whether a film is successful or not in the market. A session from GoodWork will give an introduction on the work of a publicist and film promotion scheme.

Participation in a film festival could serve as distinct charm and prestige for the activists. This is because a film festival can be used as a stepping stone to reach a higher level and serve as a achievement parameter measured from the awards received. A festival is a way of boasting one's success that can bring together filmmakers and producer in a meeting, a meeting that may lead into a lucrative transaction.

Submitting his or her films to many competition festivals, the filmmakers are fully aware that not every movie will be screened or pick its way through the curatorial system and

Memasukkan filmnya ke banyak festival kompetisi, sineas cukup sadar bahwa filmnya belum tentu akan diputar atau lolos dari sistem kurasi dan seleksi tematis. Bagi film yang tidak lolos, ada sebuah pertanyaan yang mungkin selalu menghantui, "Bagaimana nasib film-film yang tidak lolos festival? Apakah mereka tidak layak berjumpa dengan penonton?" Sampah Festival menjadi ruang diskusi antarfestival yang membahas tentang film-film yang tidak lolos kurasi dan kompetisi. Film-film tersebut sengaja diputar secara mandiri oleh Community Forum JAFF untuk menjawab pertanyaan tentang nasib film-film yang kurang beruntung.

Apresiasi sangatlah penting bagi sebuah film. Sineas akan sangat gembira apabila filmnya menjadi bahasan/pembicaraan di kalangan masyarakat penonton, baik secara umum maupun akademis. Apresiasi yang paling diharapkan adalah apresiasi kritis dalam bentuk ulasan film. Community Forum menghadirkan Nonton Film Di Venue sebagai sebuah program yang memberikan ruang untuk menonton film di venue JAFF. Nulis Yuk! hadir sebagai workshop menulis yang bertujuan untuk memberikan pengetahuan mengenai apresiasi film dan festival film.

Community Forum tahun ini berusaha untuk mengumpulkan dan mempertemukan komunitas-komunitas yang lebih beragam dari sebelumnya. Dari sebuah pertemuan ini, diharapkan kawan-kawan komunitas bisa saling berkolaborasi dengan membuat karya bersama.

thematic selection. Therefore, for the movies not accepted in the festival, a big question remains, "What is the fate of the movies that do not qualify for the festival? Don't they deserve an interaction with the audiences?" Sampah Festival is the place to have an inter-festival discussion which talk about the movies that do not make it through curatorial process and competition. Those movies are independently screened by JAFF Community Forum to answer the big question.

An appreciation is very important for a film. A filmmaker will be extremely delighted if his/her work becomes a popular topic within the society, both generally and academically. The most expected appreciation will be one coming from a critic, a film review. Community Forum presents a program called Nonton Film Di Venue which gives the audiences a chance to watch movies at JAFF venues. Furthermore, Nulis Yuk! is presented as a writing workshop intended as a sharing of knowledge about film appreciation and film festival.

This year, Community Forum tries to bring together communities that are more diverse than before. This meeting is expected to enable the communities to collaborate by making collective works.

Long Live Film Community!

Nulis Yuk!

Program menulis yang mencakup penulisan dalam bentuk resume, ulasan, atau resensi. Produk yang akan dihasilkan adalah kritik, opini, dan saran untuk film-film yang ditonton serta ulasan tentang pengalaman yang berkaitan dengan festival film.

This is a writing program that includes writings in the form of resume or review. The products of this program will be criticisms, opinions, and suggestions for movies that had been watched, as well as reviews about film festival experience.

Speaker



Ayu Diah Cempaka adalah lulusan Sastra Prancis Universitas Gadjah Mada. Ia pernah menjadi peserta dalam lokakarya "Mari Menulis!" yang diselenggarakan oleh Festival Film Solo dan Cinema Poetica pada tahun 2014. Ia juga pernah menjadi peserta dalam Film Criticism Collective Workshop yang diselenggarakan oleh Japan Foundation Asia Center dan Salamindanaw Film Festival di Filipina pada tahun 2016. Selain menjadi anggota tim program Festival Film Dokumenter (FFD), ia juga mengelola kegiatan pemutaran film dan diskusi di Taman Baca Kesiman, Denpasar, Bali.

Ayu Diah Cempaka completed her study in French Literature Department at Universitas Gadjah Mada. She was a participant of "Mari Menulis" workshop organized by Festival Film Solo and Cinema Poetica in 2014 and the Film Criticism Collective Workshop held by Japan Foundation Asia Center and Salamindanaw Film Festival in the Philippines in 2016. In addition to becoming a member of the program team of Festival Film Dokumenter (FFD—Yogyakarta Documentary Film Festival), she also manages film screenings and discussions in Taman Baca Kesiman, Denpasar, Bali.

RUANG DARI DAN UNTUK KOMUNITAS FILM INDONESIA

M. Reza Fahriyansyah

Layar Komunitas kembali hadir tahun ini dengan tetap membawa semangat keragaman film dari dan untuk komunitas film Indonesia. Sifat cair yang dimiliki oleh komunitas film dalam setiap situasi dan kondisi mampu menggambarkan wilayah tertentu melalui proses pengkaryaannya, entah itu produksi, apresiasi, ekshibisi ataupun distribusi. Pada program ini jelas kami mencoba untuk membaca hasil produksi film yang diciptakan oleh komunitas atau sekiranya cocok untuk komunitas film di Indonesia. Karena pada dasarnya komunitas film selalu haus akan referensi film entah untuk berkarya atau berjejaring dengan komunitas lainnya sehingga tercipta sebuah kerja sama yang memungkinkan mereka saling bertukar informasi melalui medium film.

Film yang dipilih pada tahun ini juga tetap mencoba menangkap banyak gagasan yang diangkat dan capaian estetis yang beragam. Seperti film *Mencari Sulaiman* karya Yofri Rahmat Dia yang berhasil membungkus film pendek *action* dengan capaian yang apik dalam teknis penuturnannya. Film *Ji Dullah* karya Alif Septian Raksono berhasil menangkap fenomena sosial tentang posisi haji dalam masyarakat Madura dengan cara yang menyentil dan lucu.

Film *Seko* karya Galang E. Larope menceritakan peristiwa penyerangan yang hampir meratakan rumah-rumah di desa Betemele, Sulawesi Tengah oleh kelompok teroris, dengan bentuk animasi. Permainan bentuk estetis bisa kita

A SPACE FOR AND FROM INDONESIAN FILM COMMUNITY

Layar Komunitas is back this year bringing the same spirit from film diversities to and from the Indonesian film communities. Film communities' fluidity in every situation and condition is able to describe certain regions through the creation process, either production, appreciation, exhibition, or distribution process. In this program, clearly, we try to understand the results of the film production created by Indonesian film communities. Basically, film community always searches for film references, either for creating their works or building a network among communities. Thus cooperation is established, enabling them to exchange information through film.

The movies chosen this year also try to accommodate many ideas and various aesthetic achievements. A movie entitled *Mencari Sulaiman* by Yofri Rahmat for example; Yofri succeeds in making an action short film with a good narrative technique. Also, *Ji Dullah* by Alif Septian Raksono is able to capture the social phenomenon of haji title in Maduranese society in a flickering and funny way.

Seko by Galang E. Larope tells us about an assault that almost destroyed houses in Betemele Village, Central Sulawesi by a group of terrorist, in an animation. An aesthetical game is also shown in *Jendela* by Randi Pratama and *Carnivale* by Candra Aditya. Each movie has its own peculiarity in the way it narrates the story.

dapati juga pada film *Jendela* karya Randi Pratama dan *Carnivale* karya Candra Aditya yang masing-masing memiliki kekhasan tersendiri dalam menyampaikan ceritanya.

Terakhir, tahun ini kami juga mencoba menawarkan satu sesi film yang dikhususkan untuk menjangkau anak-anak sebagai penontonnya. Terdapat empat film yang kami pilih untuk sesi ini, yaitu *Mars: Don't Pee Randomly* Karya M. Marhawi, film animasi *Oh-bey* karya Gloria Abigail Haryono, *Ayo Main!* karya Bambang 'Ipoenk' K.M, dan *Incang-Inceng* karya Kelik Sri Nugroho..

Selamat menonton dan selamat berjejaring!

Last but not least, this year we also try to provide a movie session devoted to children. Four movies will be screened in this session: *Mars: Don't Pee Randomly* by M. Marhawi, an animation entitled *Oh-bey* by Gloria Abigail Haryono, *Ayo Main!* by Bambang 'Ipoenk' K.M, and *Incang-Inceng* by Kelik Sri Nugroho..

Happy watching and gathering!



**Fiction****Ayo Main! (Let's Play!)**

Bambang "Ipoenk" K.M. | 24 minutes | 2017 | Indonesia

Abis adalah seorang bocah yang suka bermain *game* petualangan di gawainya. Sesekali, ia menjadi tak acuh pada lingkungan sekitarnya. Ia bahkan tak peduli terhadap orang tua dan teman-temannya. Pada suatu hari, ia bingung mendapati bahwa orang tuanya tidak ada di rumah karena diculik oleh raja jahat dalam *game* yang ia mainkan. Apa yang terjadi pada Abi selanjutnya dan bagaimana ia dapat menolong orang tuanya?

Abi is a little boy who likes to play adventure games in his gadget. Sometime he becomes ignorant to what happens around him. He does not even care about his parents and friends. One day he gets really confused to discover that his parents are no longer at home, kidnapped by an evil king from the game he had played. What happens next to Abi and how can he help his parents?

Director

Bambang "Ipoenk" K.M mulai membuat video sejak tahun 2001. Proyek video pribadinya yang bertajuk *videorobber* telah memproduksi dua kompilasi video (*videorobber #1*/2007 dan *videorobber #2*/2011). Ia pernah mengikuti berbagai pameran video dan festival film di beberapa negara. Beberapa filmnya berjudul *Love Paper* (2013), *A New Beginning* (2013), *AMARTA (The Girl and Water)* (2015), dan *Let's Play!* (2017). Semua film tersebut diproduksi oleh Lajar Tantjap Film.

Bambang "Ipoenk" K.M. started making videos in 2001. His personal video project *videorobber* has produced two video compilations (*videorobber #1*/2007 and *videorobber #2*/2011). He has been involved in some video exhibitions and film festivals in several countries. His filmography includes *Love Paper* (2013), *A New Beginning* (2013), *AMARTA (The Girl and Water)* (2015), *Let's Play!* (2017), all of which are produced by Lajar Tantjap Film.

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Fiction

Jendela

Hilarius Randi Pratama | 36 minutes | 2017 | Indonesia

Setelah operasi penyembuhan mata, Bimo baru diizinkan pulang bersama bapaknya dengan kereta api. Hubungan mereka berdua ini sungguh janggal; istilah bapak dan anak sepertinya hanya status tertulis. Kenyataannya mereka saling menjaga jarak dan canggung satu sama lain. Di gerbong kereta, mereka hanya bicara seperlunya. Bimo melihat secarik kertas pada tas ransel bapaknya: surat keterangan yang menandakan sesuatu yang sangat berharga dijual untuk biaya berobat Bimo. Bimo sedih melihat pengorbanan Bapak sekaligus kecewa dan marah karena Bapak telah membohonginya. Bimo harus mengungkapkan semua pertanyaan dan rasa yang dipendamnya selama ini dalam diam.

Just after an eye surgery, Bimo is allowed to go home with his father by train. Their relationship turns out to be so odd; 'father and son' is a mere written status. In fact, they keep a certain distance between each other and act awkwardly. They just talk when it is needed. Bimo unexpectedly sees a paper in his father's bag: a letter saying that his father had sold a valuable good for paying Bimo's medication. Bimo is sad to figure out his father's sacrifice, but also disappointed with his father's lie. Bimo has to reveal all questions and emotions he has long kept in silence.

Director

Randi Pratama lahir tahun 1992 di Jambi. Ia menggarap *behind-the-scene* untuk film *Siti* (2014), menjadi asisten sutradara dalam film pendek *Semalam Anak Kita Pulang* (2015) serta film panjang *Mencari Hilal* (2015), asisten sutradara serial televisi *Kos-Kosan Jogja* (2016), dan penggarap film dokumenter *Kisah Langit* (2016). *Jendela* (2017) adalah karya tugas akhir studinya di Institut Seni Indonesia Yogyakarta.

Randi Pratama was born in 1992 in Jambi. He made behind-the-scene video for *Siti* (2014), served as the assistant director in *Semalam Anak Kita Pulang* (2015) and *Mencari Hilal* (2015), the assistant director for TV series *Kos-Kosan Jogja* (2016), and also the director of the codumentary *Kisah Langit* (2016). *Jendela* (2017) is his graduation work at the Indonesian Institute of Arts Yogyakarta.

Contact

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Fiction

Ji Dullah

Alif Septian Raksono | 26 minutes | 2017 | Indonesia

Dullah, seorang yang baru pulang haji, ditawari tetangganya untuk menjadi kepala desa. Merasa tertarik dengan gaji dan status sosial yang akan didapat, Dullah rela menghabiskan uangnya untuk menjadi kepala desa.

Dullah, who has just returned from the hajj, was offered a job as the village chief. Attracted to earning the salary and social status, Dullah is willing to spend all of his money for the village chief election.

Director

Alif Septian Raksono adalah mahasiswa Program Studi Televisi dan Film Universitas Jember dan pengurus harian Himafisi. *Ji Dullah* adalah film kedua yang ia sutradarai.

Alif Septian Raksono is studying at Film and Television Department, University of Jember. He is also a member of daily managers of Himafisi. *Ji Dullah* is the second movie he directed.

Contact

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Fiction

Mencari Sulaiman

Yofri Rahmat Dia | 28 minutes | 2017 | Indonesia

Juned sengaja menjebloskan dirinya ke penjara untuk menghabisi orang yang telah membunuh ayahnya, yaitu Sulaiman. Sulaiman menyuruh orang untuk membunuh Juned dan pakdenya, Akbar. Di dalam penjara Juned satu sel dengan Samsul, seorang pria gemuk yang kemudian ikut membantu Juned untuk menemukan Sulaiman. Juned berhasil menemukan sel Sulaiman yang dijaga oleh dua orang petugas keamanan yang sangat sulit dikalahkan. Juned berhasil masuk ke dalam sel. Tapi yang ditemukan di dalamnya adalah pakdenya sendiri, Akbar, dalam kondisi babak belur dan diikat. Di belakang Juned, sudah ada Samsul, atau Sulaiman, yang mengarahkan pistol ke arah Juned.

Juned deliberately threw himself to the prison to kill Sulaiman, the person who killed his father. Sulaiman asked someone to kill Juned and his uncle, Akbar. In the prison, Juned was in the same cell with Samsul, a fat person who then joined Juned to find Sulaiman. Finally, he managed to find Sulaiman's cell which was guarded by two nearly unbeatable security officers. Juned made it to the cell, but he found his uncle, Akbar, battered and tied in that cell. Then, Samsul, or Sulaiman has already been there, behind Juned's back, pointing a gun to his head.

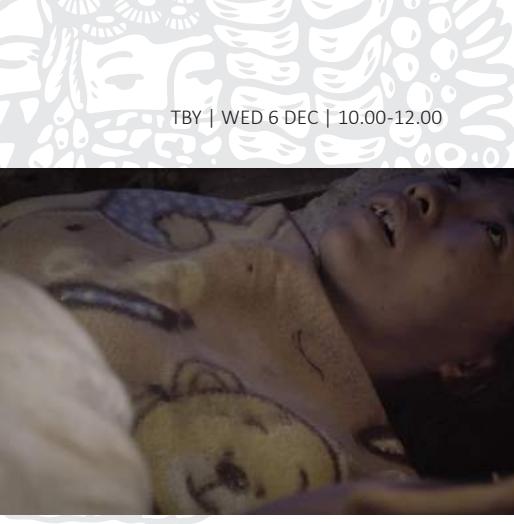
Director

Yofri Rahmat Dia lahir pada tanggal 3 Juli 1991, di Ujung Batu, Riau. Ia menemukan kecintaanya pada film ketika memulai studinya di Institut Seni Indonesia Yogyakarta. Di kampusnya, ia terkenal dengan film-film laga. Berawal dari ketertarikannya di bidang tata kamera, sekarang ia sedang menyutradarai filmnya sendiri. *Mencari Sulaiman* adalah film keduanya.

Yofri Rahmat Dia was born in Ujung Batu, Riau, on 3 July 1991. He found his passion in filmmaking when he started his study at Indonesian Institute of the Arts, Yogyakarta. In college, he was known for his action movies. Departing from his interest in cinematography, now he is directing his own movie. *Mencari Sulaiman* is his second movie.

Contact

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Fiction

Dilarang Mati

Rifqi Zarkashih | 9 minutes | 2016 | Indonesia

Dilarang Mati menceritakan seorang anak bernama Raihan dan kakaknya yang sedari kecil tinggal di jalanan kota besar. Ia mengira hidup tidak mungkin lebih keras lagi daripada saat ini hingga suatu malam ia menemukan kakaknya sudah terbaring tidak bernyawa. Tanpa sanak saudara dan uang di tangan, selama 24 jam ke depan Raihan harus menemukan cara untuk memakamkan kakaknya di tengah kota padat jarang lahan. Sebuah potret sosial mengenai kisah kecil di balik gemerlap kota besar yang membuat kita semua bertanya: di mana kita akan diistirahatkan ketika kita meninggal?

Dilarang Mati tells a story about a kid named Raihan and his brother who had been living on the streets in a big city since they were very young. He thought that live could never be any harder until one night he found his brother died. Without any family nor money, Raihan must find a way to bury his brother in the middle of a densely populated city in just 24 hours. A social portrait of a little story behind the glitter of a big city which makes us ask: where will we be buried after we die?

Director

Rifqi Zarkashih adalah seorang sineas muda dari Palembang yang memiliki kecintaan pada kultur dan tradisi Indonesia. Film-film pendek yang ia garap selalu membicarakan sisi humanis manusia yang dipadukan dengan elemen sosial yang ditemukan di Indonesia. Rifqi biasa terlibat sebagai sutradara dan produser. Selain film pendek, Rifqi telah berpartisipasi dalam pembuatan *web series* dan iklan untuk produk komersial. Ia juga aktif berkarya dengan mengikuti berbagai kompetisi film festival Indonesia, hingga berhasil mendapat juara dalam beberapa di antaranya.

Rifqi Zarkashih is a young filmmaker from Palembang who loves Indonesian culture and tradition. His short movies always talk about the human side of people which is combined with the social elements found in Indonesia. Besides short movie, Rifqi also participates in the making of web series and advertisements for commercial products. He also actively participates in various Indonesian film festivals, and succeeded on getting few awards.

Contact

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Animation

Seko

Galang E. Larope | 14 minutes | 2016 | Indonesia

Di desa yang tenang, suatu malam terdengar letusan kencang.

One day, in a quiet village, there was an explosion.

Director

Galang Larope merupakan animator dan artis komik lulusan Binus International University. Salah satu filmnya yang berjudul *Djakarta 00* meraih penghargaan sebagai film animasi pendek terbaik pada ajang XXI Short Film Festival 2015 dan Indonesian Short Film Festival 2015. Seko merupakan film animasi pendek terbarunya yang diangkat dari pengalaman masa kecilnya.

Galang Larope is an animator and a graphic illustrator graduated from Binus International University. One of his movies entitled *Djakarta 00* received the awards as the best short animation movie at XXI Short Film Festival 2015 and Indonesian Short Film Festival 2015. *Seko* is his latest short animation movie adapted from his childhood experience.

Contact

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Fiction
Carnivale

Candra Aditya | 38 minutes | 2017 | Indonesia

Geng Populer selalu memenangkan pemilihan Ketua OSIS di SMA GARUDA. Tahun ini ada dua grup lain yang memutuskan untuk ikut pemilihan Ketua OSIS. Seorang siswa mendokumentasikan kejadian bersejarah ini.

The Popular Gang always wins the Chairman of the Student Organization election at SMA GARUDA. This year, two other groups decide to join the election. A student documents this historical occasion.

Director

Candra Aditya adalah penulis dan pembuat film lulusan Binus International. *Carnivale* adalah film tugas akhirnya bersama Angga Buana.

Candra Aditya is a writer and a filmmaker graduated from Binus International University. *Carnivale* is the his graduation project in collaboration with Angga Buana.

Contact

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Fiction

Anak Lanang (The Sons)

Wahyu Agung Prasetyo | 15 minutes | 2017 | Indonesia

Empat orang anak Sekolah Dasar membahas kehidupan sehari-hari mereka di atas becak. Hari ini ternyata hari ibu.

Four elementary school students talk about their daily life on a pedicab. Then, they realize that today is mother's day.

Director

Wahyu Agung Prasetyo lahir di Jakarta, 5 Agustus 1993. Sejak kecil ia sudah sangat tertarik pada film; hasratnya terwujudkan ketika pindah ke Yogyakarta. Tahun 2011 ia memulai karirenya dalam pembuatan film. Beberapa film pendeknya mendapat apresiasi dari festival film nasional dan internasional.

Wahyu Agung Prasetyo was born in Jakarta, on 5 August 1993. He has been interested in films since he was a child; his desire came true when he moved to Yogyakarta. In 2011, he started his career as a filmmaker. A number of his short films received appreciations at national and international film festivals.

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Fiction

Mars: Don't Pee Randomly!

Muhammad Marhawi | 20 minutes | 2017 | Indonesia

Ipul (12 tahun) ingin ikut studi wisata ke Planet Mars. Ibu Ipul (45 tahun) berusaha memenuhi keinginan anaknya. Ipul dan teman-temannya pergi ke Planet Mars menggunakan bus APDG (Antar Planet Dalam Galaksi). Ibu Ipul memberinya dia sebuah pot kencing karena Ipul punya kebiasaan besar. Di Planet Mars, Ipul berteman dengan Sofia (12 tahun), saingannya di kelas yang suka pelajaran ilmu pasti. Setelah selesai mengelilingi Planet Mars, Ipul tiba-tiba ingin buang air kecil. Ia buang air kecil sembarangan di Planet Mars, lalu ia diculik oleh alien sebagai hukumannya.

Ipul (12 years old) wanted to join a study tour to Planet Mars with his school friends. Ipul's mother (45 years old) tried to make the wish come true. Ipul and his friends went to Planet Mars by using the IPIG (Interplanetary Planet in Galaxy) bus. Ipul's mother gave a chamber pot to Ipul who frequently urinates. On Planet Mars, Ipul befriended Sofia (12 years old), a competitor in the class who had an interest in science. After exploring planet Mars, Ipul suddenly wanted to pee. He peed randomly on Mars' ground. Ipul was abducted by aliens as the punishment.

Director

Muhammad Marhawi adalah seorang sineas yang lahir pada tanggal 13 Juli 1995 di Surabaya. Setelah lulus dari SMK Jurusan Pertelevisian di Surabaya, sekarang ia melanjutkan pendidikan di Insitut Seni Indonesia Yogyakarta di Jurusan Film dan Televisi. Bersama dengan teman-teman kuliahnya, ia sering membuat film untuk tugas atau pekerjaan.

Muhammad Marhawi is a filmmaker born in Surabaya on 13 July 1995. After graduating from SMK majoring in television in Surabaya, now he studies in Film and Television Department at Indonesian Institute of the Arts, Yogyakarta. With his college friends, he frequently made films either for work or assignments.

Contact

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Fiction

Incang-Inceng

Kelik Sri Nugroho | 25 minutes | 2017 | Indonesia

Surip dan Dhayat ingin mendaftar ke kompetisi sepak bola Desa Pager Mulyo, namun mereka belum memiliki tim sepak bola. Maka, mereka pun mencoba merekrut anggota tim sambil melengkapi persyaratan peserta kejuaraan. Pengalaman ini sekaligus mempertemukan mereka dengan teman serta pengalaman baru.

Surip and Dhayat wanted to sign up for the football competition of Pager Mulyo Village, but they did not have any football team yet. So, they tried to recruit team members while completing the championship's participant requirements. It made them find new friends and experience.

Director

Incang-Inceng adalah film pertama Kelik Sri Nugroho sebagai sutradara dan penulis naskah. Sejak 2007, ia pernah menjadi sinematografer untuk beberapa film (baik film pendek maupun film panjang), serial televisi, video klip, dan iklan televisi. Beberapa film pendeknya juga mendapat penghargaan, seperti Special Mention dalam FFI untuk filmnya yang berjudul *Boncengan* (2012) dan *Gazebo* (2013), Best Short Film (Film Pendek Terbaik) di Hongkong Film Festival dengan judul *Setengah Sendok Teh* (2008), Film Pendek Terbaik FFI untuk film *Harap Tenang Ada Ujian* (2007), dan lain-lain. Kelik Sri Nugroho sendiri adalah dosen di Jogja Film Academy.

Incang-Inceng is Kelik Sri Nugroho's first film as director and scriptwriter. Since 2007, he has been a director of photography for several films (both short and feature films), TV series, video clips, and TV-ads. Some of the short films were awarded as Special Mention in FFI like *Boncengan* (2012) and *Gazebo* (2013), Best Short Film at Hongkong Film Festival for *Setengah Sendok Teh* (2008), Best Short Film at FFI for *Harap Tenang Ada Ujian* (2007), etc. Kelik Sri Nugroho himself is a lecturer in Jogja Film Academy.

Contact

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Documentary

Harta Karung

Miftachul Rahman | 15 minutes | 2017 | Indonesia

Film ini berkisah mengenai isu pembangunan pembangkit listrik tenaga sampah (PLTSa) yang di TPA Putri Cempo, Jatirejo, Surakarta. Rencana pembangunan tersebut menuai pro-kontra di tengah masyarakat Jatirejo, terutama warga pemulung yang kesehariannya mengais sampah di TPA Putri Cempo yang daya tampungnya tak lagi cukup. Meskipun tujuan utama dari pembangunan tersebut adalah pengurangan sampah kota, mereka beranggapan bahwa PLTSa akan mengancam perekonomian mereka.

The film recounts the issue regarding the development of garbage power station in Putri Cempo Landfills, Jatirejo, Surakarta. The plan raises pros and cons among the society of Jatirejo, particularly among scavengers collecting garbages from the overloaded Putri Cempo Landfills. Even though the main objective of the power plants is to reduce the volume of garbages, people are worried that the power plant will threaten their economy.

Director

Miftachul Rahman lahir di Malang, 4 Juli 1996. Ia tumbuh di tengah keluarga sederhana yang tidak memiliki latar belakang seni, apalagi perfilman. Ketertarikan menjadi sineas muncul saat aktif mengikuti kegiatan teater dan mendapat tawaran untuk bekolaborasi dalam salah satu proyek film dikompetisikan di ajang tahunan SMA. Ia mulai memperdalam pengetahuan perfilman secara mandiri dan menempuh jenjang perguruan tinggi di ISI Surakarta. Ia juga turut aktif berpartisipasi dalam berbagai kegiatan produksi dan acara pemutaran film, baik di dalam maupun luar lingkungan kampus.

Miftachul Rahman was born in Malang, 4 July 1996. He grew up with a humble family not having any experience in art, let alone film. He was inspired to be a filmmaker when he actively joined school theatre and was offered to collaborate in a film competition in high school. He learns films deeper and continued to study at Indonesian Institute of the Arts, Surakarta. He also actively participates in many film productions and screenings, both in or outside the campus.

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Animation

Oh-bey

Gloria Abigail | 6 minutes | 2017 | Indonesia

Setangkai bunga bernama Beybi mempunyai keingintahuan yang besar terhadap dunia luar, tetapi ia tidak dizinkan meninggalkan rumah kaca. Namun akhirnya ia tahu bahwa dunia luar sangatlah menarik dan menyenangkan.

A flower named Beybi has a great curiosity of the outside world, but she was not allowed to leave the glass house. However she found out that the outside world was really interesting and fun.

Director

Gloria Abigail lahir pada tanggal 5 September 1994 di Paniai, Indonesia. Ia adalah sineas yang menempuh pendidikan di Jurusan Desain Komunikasi Visual dengan konsentrasi pada Animasi di Universitas Bina Nusantara. *Oh-bey* adalah film pertama yang ia buat untuk film kelulusan. Sebagai animator, ia senang mengeksplorasi gaya visual yang berbeda untuk membuat karyanya kelihatan indah. Ia juga suka menggambar dan membuat karakter kartun untuk membuat cerita.

Gloria Abigail was born on 5 September 1994 in Paniai, Indonesia. She is a filmmaker majoring in Visual Communication Design with the focus on Animation at Bina Nusantara University. *Oh-bey* is her first film she made for her graduation. As an animator, she likes exploring different visual style to make her creation look pretty. She also enjoys drawing and developing a cartoon character to tell stories.

Contact

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Sinelayu

Sinelayu adalah sebuah komunitas film dan juga sebuah ruang belajar yang didirikan di Jakarta oleh beberapa orang asal Melayu Indonesia yang mencintai media audiovisual. Saat ini Sinelayu dimotori oleh dua orang mahasiswa FFTV Institut Kesenian Jakarta, yaitu Ahmad Syafiq dan Muthi'ah Khairunnisa. Sinelayu yang baru dirintis ini akan fokus bergerak di produksi dan apresiasi film dengan tema masyarakat Melayu.

Sinelayu is a film community and at the same time a learning space founded in Jakarta by several Melayunese-Indonesian persons who love audiovisual media. Currently, Sinelayu is organized by two students of the Faculty of Film and Television, Jakarta Art Institute, namelu Ahmad Syafiq and Muthi'ah Khairunnisa. The recently established Sinelayu will focus on film production and appreciation with the theme regarding Melayunese culture.

Cine Club Sumbawa – Nusa Tengara Barat (West Nusa Tenggara)



Cine Club adalah Unit Kegiatan Mahasiswa (UKM) Universitas Teknologi Sumbawa. Cine Club berdiri pada tanggal 1 Desember 2015 atas dasar kecintaan mahasiswa UTS terhadap sinematografi. Cine Club bertujuan mengenalkan film kepada para mahasiswa UTS serta masyarakat Sumbawa. Selain itu komunitas ini juga ingin menumbuhkan daya apresiasi yang tinggi terhadap proses pembuatan film, mengingat di Sumbawa belum terdapat bioskop ataupun wadah untuk memutar film itu sendiri.

Cine Club memiliki program kerja reguler dan juga tahunan. Salah satu program regulernya adalah Bioskop Jumatan. Bioskop Jumatan merupakan agenda pemutaran sekaligus diskusi film yang diadakan setiap hari Jumat. Untuk program tahunan, Cineclub menjalankan produksi film pendek serta menggelar pemutaran film di sekolah-sekolah (Cine Club Goes to School) dan desa-desa.

Cine Club is a Student Activity Unit (UKM) in Universitas Teknologi Sumbawa (UTS). Cine Club was established on 1 December 2015 as a manifestation of UTS students' passion in cinematography. Cine Club aims to introduce films to UTS Students and the general public of Sumbawa people. Aside from that, it wants to promote high appreciation towards film making process, considering that there are neither cinemas nor other media that can screen movies in Sumbawa.

Cine Club has regular and annual programs. One of its regular programs is the Bioskop Jumatan. Bioskop Jumatan is a screening and discussion program held every Friday. Meanwhile for its annual programs, Cine Club has a short film production and screening programs held in schools (Cineclub Goes to School) and villages.

BaileDOC



BaileDOC merupakan komunitas film yang berbasis di Kota Ambon, Provinsi Maluku. Sejak didirikan pada tahun 2012, BaileDOC telah berkontribusi pada tiga bidang perfilman, yakni apresiasi, workshop film, dan produksi film. Di bidang apresiasi, komunitas ini meluncurkan program NgoFi (Ngobrol Film) dan menampilkan karya film sineas tanah air untuk didiskusikan bersama publik Ambon. Di bidang workshop film, BaileDOC aktif menggelar workshop ke banyak sekolah dan universitas yang ada di Ambon. Di bidang produksi, komunitas ini aktif membuat dan memproduseri beberapa film dokumenter dan fiksi pendek, seperti dokumenter *Abdau* (2012), dokumenter *Merah Saga* (2014), fiksi *Hana* (2016), dan dokumenter *Pendayung Terakhir* (2017). BaileDOC aktif pada kampanye-kampanye sosial dan membantu menyediakan dokumentasi pada kegiatan-kegiatan tersebut, di antaranya Festival Orang Basudara (Asian Foundation), Reaching Out the Boundaries (Dompet Dhuafa), Poetry on the Street (Ambon Bergerak); dan telah bekerja sama dengan beberapa organisasi dan rumah produksi seperti, Gambar Bergerak, Fourcolours Film, Balai Pelestarian Cagar Budaya, Women Across the Globe, PUSAD Paramadina, dan lain-lain.

BaileDOC is a film community based in Ambon, Maluku Province. Since 2012, BaileDOC has been contributing to cinema in the fields of appreciation, film workshop, and film production. In the field of appreciation, the community launched NgoFi (Ngobrol Film), a program to screen the works of Indonesian filmmakers and to discuss them publicly. BaileDOC actively holds workshops at many schools and universities in Ambon. The community also makes and procedures several documentaries and a short fiction, namely *Abdau* (doc., 2012), *Merah Saga* (doc., 2014), *Hana* (fic., 2016), and *Pendayung Terakhir* (doc., 2017). BaileDOC is frequently involved in many social campaigns and provides documentation for those events, such as Festival Orang Basudara (Asian Foundation), Reaching Out the Boundaries (Dompet Dhuafa), Poetry on the Street (Ambon Bergerak). It also cooperates with several organizations and production houses, among others Gambar Bergerak, Fourcolours Film, Institute for Preservation of Cultural Heritage, Women Across the Globe, PUSAD Paramadina, etc.

Njagong Film – Jawa Timur (East Java)



Berdirinya Njagong Film didasari oleh kerasahan atas ketiadaan bioskop di Lumajang dan minimnya tontonan bermutu di media arus utama kita. Sejak 2015, kurang lebih sudah sepuluh pemutaran film dilakukan oleh Njagong Film di ruang-ruang terbuka seperti, Taman Hutan Kota, Cafe, dan juga ruang-ruang milik komunitas yang ada di Lumajang. Sampai saat ini upaya swadaya adalah pilihan Njagong Film dalam menjalankan aktivitasnya.

Njagong Film is established due to two concerns: the absence of cinema in Lumajang and the lack of quality spectacle in our mainstream media. Since 2015, Njagong Film has held around 10 screenings in open spaces such as the City Forest Park, Cafe, and areas belonging to the communities in Lumajang. Even until now, Njagong Film still chooses to operate independently.



Popsicle UMN – Jakarta

Popsicle adalah sebuah komunitas film yang didirikan oleh mahasiswa/i pecinta film Universitas Multimedia Nusantara pada tahun 2011. Popsicle bergerak dalam bidang eksibisi dengan melakukan pemutaran film dan juga diskusi yang terbuka untuk umum.

Popsicle is a film community founded by film-loving students at Universitas Multimedia Nusantara in 2011. Popsicle holds exhibition events such as screenings and discussions open for the general public.



Viddsee Subbers – Jakarta

Viddsee Subbers Indonesia beranggotakan banyak pembuat subtitle Indonesia. Komunitas ini lahir dari kecintaan para penonton terhadap film pendek yang ada di platform online Viddsee dan keinginan untuk membantu penonton lain menikmati film-film pendek asing dengan subtitle bahasa Indonesia.

Komunitas ini kini telah beranggotakan 26 orang yang terhubung melalui media sosial sejak Maret 2017. Mereka semua saling bekerja sama untuk membuat dan bahkan saling memeriksa subtitle bahasa Indonesia maupun bahasa Inggris. Para anggota komunitas ini berasal dari berbagai latar belakang pendidikan dan tersebar di berbagai daerah di seluruh penjuru Indonesia dan luar negeri.

Viddsee Subbers Indonesia is a community consisting of a group of Indonesian subtitle makers. The community was born out of the audiences' fondness towards short films available on Viddsee online platform and also the desire to help others in enjoying foreign short films with Indonesian subtitles.

The community now has 26 members who have been connected to each other through social media since March 2017. They are working together to create and check other subtitles, both Indonesian and English. The members of this community come from various educational backgrounds and can be traced back to various regions in Indonesia and even abroad.



Goodwork



Goodwork didirikan oleh Novi & Ridla An-Nuur. Goodwork adalah perusahaan yang berfokus pada aktivitas publikasi dan distribusi dan telah bekerja sama dengan serial televisi *Garuda di Dadaku*, buku *Dru dan Kisah Lima Kerajaan*, *Filosofi Kopi The Movie*, *Midnight Show*, *Bukaan 8*, *Ziarah*, *Filosofi Kopi Ben & Jody*, dan *Naura & Genk Juara*.

Goodwork is founded by Novi & Ridla An-Nuur. This company which focuses as a publicist and distribution company has worked with various TV Series such as *Garuda di Dadaku*, *Buku Dru dan Kisah 5 Kerajaan*, *Filosofi Kopi* the Movie, *Midnight Show*, *Bukaan 8*, *Ziarah*, *Filosofi Kopi Ben & Jody*, and *Naura & Genk Juara*.

Speaker

Novi Hanabi, lahir di Malang dan sekarang tinggal di Jakarta. Saat ini ia menjadi COO (Chief Operational Officer) di Goodwork. Ia juga merupakan salah satu *founder* dari Sapta Pandawa (holiday organizer).

Novi Hanabi, born in Malang, now lives in Jakarta. Currently, she serves as the COO (Chief Operational Officer) at Goodwork. She is also the co-founder of Sapta Pandawa (holiday organizer).



Layar Nusantara



Layar Nusantara adalah sebuah usaha pemutaran film melalui medium layar tancap. Layar Nusantara (Lanus) didirikan dengan tujuan memutarkan film-film Indonesia bermutu di daerah-daerah yang tidak terjangkau oleh bioskop. Pemilihan medium layar tancap didasari dengan keunggulan medium ini yang sangat *mobile*, ringkas, dan praktis. Usaha ini diharapkan dapat menumbuhkan layar-layar baru yang mampu menjangkau lebih banyak penonton.

Layar Nusantara is an endeavor which focuses on airing a movie in an open air cinema. Layar Nusantara (Lanus) is established with the aim of screening quality Indonesian movies in the areas unreachable by movie theatres. Open air cinema is selected because it is a mobile, concise, and practical medium. By this, it is expected that more screens will be established for the sake of reaching wider audience.

Speaker

Dipo alam telah menggeluti dunia audiovisual sejak tahun 2004. Perjalanan kariernya membawa ia untuk mempelajari banyak lini produk audiovisual, mulai dari program televisi, video klip, iklan televisi, film dokumenter, hingga film panjang. Dari pengalamannya, ia terinspirasi untuk menghidupkan kembali ekosistem layar tancap sebagai sebuah lini distribusi film yang telah terbukti efektif mengantarkan film kepada penontonnya.

Dipo Alam has been working in the audiovisual world since 2004. His career brought him to learn a lot of audiovisual products, starting from TV series, video clips, TVC, documentaries, to features. The experience he gained led him to an idea about the importance of reviving open air cinema as a film distribution line which has been proven effective in delivering movies to the audiences.

SAMPAH FESTIVAL

Kurasi film adalah perkara pilihan. Dan setiap pilihan bisa bermacam-macam alasannya: selera, tuntutan, kebutuhan, bahkan ideologi. Jogja-NETPAC Asian Film Festival (JAFF) sebagai salah satu festival terbesar di Asia-Pasifik yang berkonsentrasi pada perkembangan sinema Asia akan selalu menempatkan proses kurasi sebagai ihsan penting dalam meramu program-programnya.

Setiap tahun, tak kurang 300 film pendek ataupun film panjang masuk dalam dapur kurasi JAFF, dan tidak sedikit pula yang tidak mendapatkan tempat dalam pemutaran utama. Film-film tersebut akhirnya menjadi bahan diskusi dan renungan bagi kami yang mencoba mencari jalan tengah atas kondisi tersebut. Diyakini atau tidak, film-film yang tidak masuk dalam pilihan kurator tersebut juga ikut memberi napas bagi festival ini hingga sekarang.

Sampah Festival, begitulah istilah yang kami cetuskan. Program ini akan membahas film-film yang tidak lolos kurasi, kompetisi, atau pemutaran. Kami ingin memberi ruang untuk mempertemukan film-film tersebut dengan penontonnya. Forum ini juga berniat membuka ruang seluas-luasnya bagi kawan-kawan pembuat film atau bahkan penonton untuk ikut menyalurkan opini yang tentunya akan sangat bermanfaat bagi napas panjang festival ini.

A film curation is a matter of choice. Every choice have its own reason; it might be taste, demand, need, and even ideology. Jogja-NETPAC Asian Film Festival as one of the biggest festival in the Asia-Pacific which concerns with the development of Asian cinema will always consider the curating process as a critical stage in arranging the programs.

Every year, at least 300 shorts or features enter JAFF's curation, and still, many of them do not make it to the main screening. Those movies move us to have discussions and reflections on them while trying to find an alternative way to treat them. Believe it or not, those unselected movies also contribute to the festival's sustainability.

Sampah Festival is the name we put on this program. Herein, we will discuss the films which pass neither curation, competition, nor screening. We are about to provide a space to set an encounter of the films with the audience. This forum is also intended to open the widest chance for filmmakers and even the audience to express their opinion which will contribute to the program's sustainability.

Pingpong Competition

Tahun ini, Forum Komunitas Jogja-NETPAC Asian Festival mengajak teman-teman komunitas maupun pengunjung JAFF untuk berekreasi lewat permainan tenis meja melalui program bertajuk Pingpong Competition. Bertempat di Taman Budaya Yogyakarta, kompetisi ini diselenggarakan pada tanggal 7–8 Desember 2017.

Sembari menunggu jam pemutaran film, sempatkanlah berolahraga. Program ini kami hadirkan untuk memberi angin segar, mencairkan suasana hiruk pikuk festival agar lebih santai, serta membangun keakraban antara panitia, komunitas film, dan pengunjung festival.

Salam pingpong!

This year, Community Forum Jogja-NETPAC Asian Film invites our fellow film communities members and JAFF's visitors to enjoy recreational activity through Pingpong Competition program. The program takes place at Taman Budaya Yogyakarta on 7–8 December 2017.

While waiting for the next screening schedule, take your time to exercise. We present the program



to revive our spirit, to loosen the chaotic tension, and to share joyful gathering moment among committeees, filmc communities, festival visitors.

Long live Pingpong!

FRINGES

Maskumambang

Expecting a Happy Ending

Dengan syair Macapat Maskumambang, pertunjukan pendek ini mengisahkan awal perjalanan kehidupan manusia. Namun dunia yang menunggunya adalah dunia yang dipenuhi dengan kekacauan, dunia yang seakan hampir menemukan akhir.

Puisi Jawa tersebut akan diterjemahkan oleh sekelompok seniman muda Yogyakarta dengan latar disiplin seni yang berbeda-beda. Pertunjukan kolaborasi ini adalah salah satu bentuk yang menggambarkan bahwa seni itu amat cair, begitu pula sinema yang pada perkembangannya adalah hasil dari berbagai disiplin kesenian.

Raphael Donny (*Motion Director*), Yennu Ariendra (*Music Director*), Dhanank Pambayun (*Digital Illustrator*), Paksi Raras (*Singer*), Sekar Sari (*Dancer/Actress*), Banjar Tri Andaru (*Lighting Designer*) akan berkolaborasi untuk membuat sebuah pertunjukan musik-tari yang dipadukan dengan *video mapping* sebagai penanda dimulainya JAFF 2017.

By means of *Macapat Maskumambang* poetry, this short play recounts the beginning of humans journey. But, the awaited world is a near-ending, full of chaos world.

The Javanese poetry will be translated by a group of Jogja young artists from various art backgrounds. This collaborative play suggests that art is very fluid, so does cinema as a product composed of diverse forms of art.

Raphael Donny (*Motion Director*), Yennu Ariendra (*Music Director*), Dhanank Pambayun (*Digital Illustrator*), Paksi Raras (*Singer*), Sekar Sari (*Dancer/Actress*), and Banjar Tri Andaru (*Lighting Designer*) will collaborate to make a performance that blends music, dance, and video mapping to commence JAFF 2017.

Eko Nugroho Art Class

Anak-anak sering kali terlupakan dan hanya menjadi objek saat membicarakan sinema. Sebenarnya, mereka bisa terlibat lebih jauh dari sekadar menjadi penonton atau pemeran dalam sebuah film. Anak-anak memainkan peran sebagai dirinya sendiri dalam kehidupan nyata dengan keunikan ceritanya masing-masing. Tahun ini, JAFF bekerja sama dengan Eko Nugroho Art Class merayakan pesta sinema bersama anak-anak.

Children are often forgotten and only appeared as objects in the discourse of cinema. In fact, they can be more than just audience or actor in a film. Children play the roles of themselves in real life with their own unique story. This year, JAFF teams up with Eko Nugroho Art Class to throw a cinema party together with children.

Kami mengajak anak-anak untuk bercerita dengan bahasa visual dalam kegiatan mural bersama. Melukis mural menjadi salah satu kegiatan yang menyenangkan dan bisa membangun rasa percaya diri, serta melatih kerja sama dan toleransi untuk anak-anak. Selain itu kami akan mengajak mereka menonton film sebagai praktik langsung mengapresiasi dan menikmati karya. Harapannya, rangkaian kegiatan ini bisa menjadi wadah yang positif bagi anak-anak untuk mengembangkan kreativitas dan tentunya membuat mereka bahagia.

We invite children to tell a story using visual language by means of painting murals. It is a fun activities enhancing children's confidence, training them to be cooperative and tolerant. Moreover, we invite them to watch films as a practice of appreciating and enjoying artworks. Hopefully, these activities may give positive influences and improve children's creativity, and certainly, make them happy.



Focused Equipment

Tahun lalu JAFF dan Focused Equipment menginisiasi sebuah *workshop* tentang tata cara yang benar dan tepat dalam membuat film di era digital, dari tahap praproduksi, *shooting*, hingga materi tersebut siap di meja *editing*.

Tahun ini, kami membuat proyek lanjutan bertajuk “Digital Retrospective” dengan menyajikan eksibisi karya-karya yang dihasilkan dari proses digital yang benar. Kami akan memajang beberapa potongan film yang diambil dari materi asli *shooting (raw file)*, kemudian melewati tahap *grading* minimal dan dicetak dalam ukuran besar. Dari situ, kita akan memulai sebuah diskusi tentang bagaimana teknologi digital yang memudahkan banyaknya hal teknis seharusnya disikapi dengan berpikir untuk membuat karya sebaik mungkin, dan bukan sebaliknya, menganggap remeh persoalan teknis.

Last year, JAFF and Focused Equipment initiated a workshop on right and proper filmmaking in digital era, including the pre-production, shooting, and editing stages.

This year, we make a follow-through project titled “Digital Retrospective” with an exhibition of works that have gone through proper digital processes. We will display several film cuts taken from raw shooting file, put them in minimal grading stage, and print them in a large scale. Thereupon, we will start a discussion on how digital technologies easing many technical works are supposed to be addressed by creating the greatest works, and not otherwise, by underestimating technical works.





SCREENING VENUES

1 Taman Budaya Yogyakarta

Jalan Sriwedani No.1
Ngupasan, Gondomanan,
Yogyakarta
(map, accessible by ojek,
taxi, and Trans Jogja jalur
10, 2B, 2A, 1B, 1A)

2 Perpustakaan Pusat UGM

Bulaksumur, Kotak Pos 16,
Yogyakarta (map, accessible
by ojek, taxi, and Trans Jogja
jalur 3A, 3B, 4B, 4A)

3 Empire XXI

Jalan Urip Sumoharjo No. 104,
Klitren, Gondokusuman,
Yogyakarta
(map, accessible by ojek,
taxi, and Trans Jogja
jalur 4B, 1A, 3B, 4B, 4A)



Venues and accessibility

RESTAURANTS

7 Gudeg Bu Lies

Jalan Wijilan No. 5,
Panembahan, Kraton,
Yogyakarta
(map, accessible
by ojek and taxi)

8 Via Via

Jalan Pravirrotaman No. 30,
Brontokusuman, Mergangsan,
Yogyakarta (map, accessible
by ojek, taxi, and Trans Jogja
jalur 8, 11, 9)

9 The White Paal

Jalan P. Diponegoro No. 31,
Gowongan, Jetis,
Yogyakarta (map, accessible
by ojek, taxi, and Trans Jogja
jalur 11, 3B, 3A, 2B, 1B)

10 The Crabby's

Jalan Kenari No. 20, Caturtunggal,
Depok, Sleman
(map, accessible by ojek and taxi)

11 Bale Timoho

Jalan Ipd Tut Harsono No. 58,
Muja-Muju, Umbulharjo,
Yogyakarta
(map, accessible by ojek,
taxi, and Trans Jogja
jalur 4A, 4B, 10)

12 Ingkung Grobog

Jalan Ipd Tut Harsono No. 18,
Muja-Muju, Umbulharjo,
Yogyakarta
(map, accessible by ojek, taxi, and
Trans Jogja jalur 4A, 4B, 10)

13 Tachiyyoru

Jalan Baharsari No. 110, Caturtunggal,
Depok, Sleman
(map, accessible by ojek, taxi, and
Trans Jogja jalur 1B, 7)

14 Ndoro Ajoe

Jalan Kledokan Raya No. 3, Seturan,
Depok, Sleman
(map, accessible by ojek, taxi, and
Trans Jogja jalur 5B, 5A, 7, 1B)

HOTELS

4 CGV Cinemas Jwalk Mall

Jalan Babarsari No. 2, Condongcatur,
Depok, Sleman
(map, accessible by ojek, taxi, and
Trans Jogja jalur 1B, 7)

5 GAIA Cosmo Hotel

Jalan Ipd Tut Harsono No. 16,
Muja-Muju, Umbulharjo,
Yogyakarta
(map, accessible by ojek, taxi, and
Trans Jogja jalur 4A, 4B, 10)

6 EDU Hostel

Jalan Letjen Suprapto No. 17,
Ngampilan, Yogyakarta
(map, accessible by ojek,
taxi, and Trans Jogja
jalur 11, 9, 10)

Societet Taman Budaya Yogyakarta

TIME	DEC 1	DEC 2	DEC 3	DEC 4	DEC 5	DEC 6	DEC 7	DEC 8
10.00 - 12.00			Focus on Joko Anwar: Janji Joni Art for Children: Collaboration JAFF and Eko Nugroho Art Class (12.00 - 14.00)	Spotlight Japan: My Neighbor Totoro (Hayao Miyazaki/ Japan) Asian Docs: Daughters (Ima Puspitasari/ Indonesia) My Father, The Last Communist (Doan Hong Le/ Vietnam) (Q&A)	Taiwan Docs: Blood Amber (Lee Yong-chao/ Taiwan) (Q&A)	JAFF - Indonesian Screen Awards, Shorts (1): Songbird: Burung Berkicau (Visnu Surya Pratama /Indonesia) Pranata Mangsa (Nindi Raras/ Indonesia) The Nameless Boy (Diego Mahameru/ Indonesia) (Doc) Joko (Suryo Wiyoga/ Indonesia) (Q&A)	Surprise Screening	Special Gala: Tengkorak (Yusron Fudl/ Indonesia) (Q&A)
13.00 - 15.00			Focus on Joko Anwar: Kala	Asian Perspectives: The Eternal Journey (Sunil Pandey/ Nepal) Last Laugh (Zhang Tao/ China)	Asian Feature: Phantom of Illumination (Wattanapume Laisuwanchai/ Thailand)	Asian Feature: People Power Bombshell: The Diary of Vietnam Rose (John Torres/ The Philippines)	Asian feature: By the Times It Gets Dark (Anocha Suwichakornpong/ Thailand)	Asian Feature: Tarling is Darling (Ismail Fahmi Lubish/ Indonesia) (Q&A)
16.00 - 18.00			Light of Asia (1): Roda Pantura (Hizka Subiyantoro/ Indonesia) Deep (Aedin Arajoja/ The Philippines) The Hornet (Swarny Junaidi/ Thailand) Tradition (Lanka Bandaranayake/ Sri Lanka) Madonna (Sinung Winahyoko/ Indonesia) (Q&A)	Asian Feature: The Plague at the Karatas Village (Adilkhan Yerzhanov/ Kazakhstan)	BISFF 2017: The Regular Hire (Kim Taewoong/ South Korea) Home without Me (Kim Hyung-jung/ South Korea) Line (Shin Jihoon/ South Korea) My Father's Room (Nari Jang/ South Korea) The Silence of the Dogs (Hyun Cheol Park / South Korea) Nagayo (Cha Jeong-Yoon/ South Korea)	Asian Doc Shorts (1): AWAL: Nasib Manusia (Gilang Bayu Santoso/ Indonesia) Oh Brother Octopus (Florian Kunert/ Indonesia, Germany) Abdu & Jose (Luigi Acquisto & Ludes Pires /Timor Leste)	Light of Asia (2): My Father's Room (Nari Jang /South Korea) Amour du Rêve (Iman Behbahani/ Iran) Wali de Faoli (Vahyu Utomo / Indonesia) Lagi Siang Jaga Sebanding Lembut (Amanda Noll EU / Malaysia) Death of the Sound Man (Sorayos Prapapan/ Thailand) (Q&A)	Asian Docs: Semua Sudah Dimasakan sebab Kita Pernah Bahagia (Katia Engel & Paul Agusta / Indonesia) (Q&A)
19.00 - 21.00	OPENING CEREMONY OPENING FILM: Nyai (Garin Nugroho/ Indonesia) (18.30)	Asian Perspectives: Online Shopping (Ghasideh Golmakhani / Iran) Kupal (Kazem Moliae/ Iran)	Asian Feature: Lady of the Lake (Haobam Paban Kumar/ India) (Q&A)	Asian Docs: Dreambox (Jeroen van der Stock/ Japan) Bulu Mata (Tonny Trimarsanto/ Indonesia)	Asian Docs: The Unseen Words (Wahyu Utami / Indonesia) Balada Bala Sinema (Yuda Kurniawan/ Indonesia) (Q&A)	Nyai (Garin Nugroho/ Indonesia) (Q&A)		CLOSING CEREMONY CLOSING FILM Pop Aye (Kristen Tan/ Singapore)

Empire XXI - Studio 4

TIME	DEC 1	DEC 2	DEC 3	DEC 4	DEC 5	DEC 6	DEC 7	DEC 8
10.00 - 12.00			Asian Docs: AWAL: Nasib Manusia (Giring Bayu Santoso/ Indonesia) Burma Storybook (Petr Lon & Corinne van Egeraat / Myanmar/Burma/ Netherlands) (Q&A)	Asian Perspectives: The Illusion Seller (Sharafat Abazova / Tajikistan) The Children of Genghis (Zohsayer Oulu/ Mongolia)	Asian Perspectives: Strange Piece (Chloe Yap Mum Eef /Malaysia) Sound of Silence (Bijakumar Damodaram/ India)	Spotlight Japan: Asian Three Fold Mirror Project 2016: Reflections (Brillante Ma Mendoza, Sotho Kulak, Isao Takahashi /The Philippines, Cambodia, Japan)	Asian Docs: Abdu & Jose (Luigi Acquisto & Ludes Pires /Timor Leste) Waxing Moon (Adrien Genoudet / Cambodia)	Spotlight Japan: Tora-san of Goto (Masaru Onari / Japan) (Doc)
13.00 - 15.00			Asian Perspectives: Joining the Darkness (Mohammad Mostafa/ Indonesia, Iran) Love and Other Cults (Eiji Uchida/ Japan)	Asian Perspectives: C'est La Vie (Patrakala Bive Aditya/ Indonesia) Sveta (Zhanna Isabayeva/ Kazakhstan)	Asian Feature: Marlina the Murderer in Four Acts (Mously Sunya/Indonesia)	Focus on Joko Anwar: Ritual	JAFF - Indonesian Screen Awards: Regards from the Southern Crab (Zifuan Solichin / Indonesia) My Generation (Egi Avianto/ Indonesia)	Special Gala: Tengkorak (Yusron Fudl/ Indonesia) (Q&A)
16.00 - 18.00			Asian Feature: In the Fish (Kong Pahurat/ Thailand)	Taiwan Docs: Realm of Reverberations (Chen Chien-jen/ Taiwan-Mynamar)	Asian Feature: A Father's Will (Balqy Mukti & Dastan Zhaspar Uulu/ Kyrgyzstan)	Asian Feature: The Seen and Unseen (Kamila Andini/Indonesia)	Asian Feature: Love and Shuda (Jatta Sithara/ India)	Special Gala: Mobil Bekas dan Kisah-Kisah Dalam Putaran (Ismail Basbeth/ Indonesia) (Q&A)
19.00 - 21.00			Asian Feature: Yemato (California) (Danuseja Myasnikoff/ Japan)	18.00 - 21.00 JAFF-Indonesian Screen Awards: Mesin Tambi (Wimar Herdianto/ Indonesia) Satu Hari Nanti (Salman Aristio/ Indonesia)	Focus on Joko Anwar: Pengabdi Setan	Asian Perspectives: The Silence of the Dog (Hyun Cheol Park / South Korea) Village Rockstars (Geme Date/ India)	Taiwan Docs: Small Talk (Huang Hui-chun/ Taiwan)	

CGV CINEMAS J-Walk - Studio 1

TIME	DEC 1	DEC 2	DEC 3	DEC 4	DEC 5	DEC 6	DEC 7	DEC 8
10.00 - 12.00		JAFF - Indonesian Screen Awards: The Nameless Boy (Diego Maldonado/Indonesia) Alayah Blarkan Kami Bersaudara (Herwin Novianto/Indonesia)	JAFF - Indonesian Screen Awards: Songbird Burung Berkicau (Widya Ayu Yuliana/Indonesia) Negeri Dongeng (Anggi Frisia/Indonesia)	Focus on Joko Anwar: A Copy of My Mind	Asian Perspectives Shorts (1): Prelude to General (Pimpaka Towing/Thailand) Journey to the Darkness (Mohamed Al Mamoudi/Indonesia; Iran) The Hose (Mansour Forouzesh/Iran) The Eternal Flame (Sunil Pandey/Nepal) Strange Place (Chibe Yap Mun/Ex/Malaysia)	Asian Feature: Burnig Birds (Sanjeewa Pushpakumara/ Sri Lanka)	Asian Feature: Marina the Murderer in Four Acts (Mouly Surya/Indonesia)	
13.00 - 15.00		Asian Feature: Sunshine That Can Move Mountains (Wang Gang/China) (Q&A)	Asian Feature: The White Girl (Jenny Suee/ Hong Kong)	Asian Perspectives: Prelude to General (Pimpaka Towing/Thailand) A Letter to President (Roya Sadaty/ Afghanistan)	Asian Docs: Meatless Screen (Rivendi Bintangor, Bob Macabenta/The Philippines) Mrs. Fang (Wang Bing/ France, China, Germany)	JAFF - Indonesian Screen Awards, Shorts (2): Regards from the Southern Crab (Dwi Sulochini/ Indonesia) Kisah di Hari Minggu (Adi Mukti/ Indonesia) Medan Tanah (Wulan Herdanto/ Indonesia) Sepangan Jalan Satu Arah (Banu Rizki/ Indonesia) Munggan Kaji (Rivandy Adi Kuswara/ Indonesia) (Q&A)	Asian Doc Shorts (2): The Three Words (Wahyu Usman/ Indonesia) Dream Tree (Jeroen van der Stock/ Japan) Meatless Screen (Rivendi Bintangor, Bob Macabenta/The Philippines) Daughters (Ima Purnama/ Indonesia, Japan) (Q&A)	
16.00 - 18.00		Asian Docs: Oh Brother Octopus (Forian Kunert/ Indonesia, Germany) Seruan Hantu yang Membawa Sebab Kita Pernah Bahagia (Katta Engki, Paul Agusta / Indonesia) (Q&A)	Asian Feature: Blockage (Mohsen Ghareh/ Iran)	JAFF - Indonesian Screen Awards: Joko (Suryo Wijaya/ Indonesia) Povself (Edwin/ Indonesia)	JAFF - Indonesian Screen Awards: Sepangan Jalan Satu Arah (Banu Rizki/ Indonesia) Cek Toko Sebelah (Ernest Prakasa/ Indonesia)	CGV Movie Project Final Showcase	Spotlight Japan: Princess Mononoke (Hayao Miyazaki/ Japan)	
19.00 - 21.00		JAFF - Indonesian Screen Awards: Munggan Kaji (Rivandy Adi Kuswara/ Indonesia) The Gift (Hamung Bramantyo/ Indonesia) (Q&A)	Focus on Joko Anwar: Pintu Terlarang	Asian Feature: Asgerat (Edmund Yeo/ Malaysia)	Asian Feature: Tarting is Darling (Imail Fahmi Lubis/ Indonesia)	Asian Feature: Dark is the Night (Adolfo Alix Jr/ The Philippines) (Q&A)		

CGV CINEMAS J-Walk - Studio 2

TIME	DEC 1	DEC 2	DEC 3	DEC 4	DEC 5	DEC 6	DEC 7	DEC 8
10.00 - 12.00								
13.00 - 15.00								
16.00 - 18.00		17.00 - 19.00 Film Leader Incubator #FLY	JAFF - Indonesian Screen Awards: Galih & Ratna (Lucky Kuswandhi/ Indonesia)	Spotlight Japan: Ponyo (Hayao Miyazaki/ Japan)	Asian Perspectives Shorts (2): C'est La Vie (Nathalia Bireh/ Australia) The Secret of the Garden (Heon-jin Cheol Park/ South Korea) The Illusion Seller (Sharafat Aliyah/ Indonesia) Online Shopping (Ghasideh Golmankari / Iran) (Q&A)	JAFF Indonesian Screen Awards: The Gift (Hamung Bramantyo/ Indonesia)	Asian Feature: The Seen and Unseen (Kamilia Andini/Indonesia) (Q&A)	
19.00 - 21.00		20.00 - 22.00 Asian Perspectives: The Hose (Mansour Forouzesh/ Iran) Women of the Weeping Tree (Sheron Dayo/ The Philippines)	Asian Feature: Bangkok Joyride Part 2: Shutdown Bangkok (Inq J/ Thailand)	JAFF - Indonesian Screen Awards: Pranata Mangsa (Nimedi Ranaru/ Indonesia) Night Bus (Emil Herady/ Indonesia)	JAFF - Indonesian Screen Awards: Kisah di Hari Minggu (Adi Mardiansyah/ Indonesia) Bukit # 8 (Angga Pramana Saengkho/ Indonesia) (Q&A)	JAFF Indonesian Screen Awards: Satu Hari Nanti (Salman Aristio/ Indonesia) (Q&A)		

Ruang Seminar TBY - Community Forum

TIME	DEC 1	DEC 2	DEC 3	DEC 4	DEC 5	DEC 6	DEC 7	DEC 8
10.00 - 12.00		Nulis Yuk! Pemateri : Ayu Diah Cempaka	Layar Nusantara Pemateri : Dipo Alam	Screening Layer Komunitas 2: Ji Dullah (Alif Septian Raksono/ Indonesia) Jendek! (Dwi Pratama/ Indonesia) Harta Kuning (Miftachul Rahman/ Indonesia) Anak Lanang (Wahyu Agung Prasetyo/ Indonesia) (Q&A)	Goodwork Pemateri : Novi Hanabi	Screening Layer Komunitas 3: Menari Sulaman (Yidi Rahmat Dua/ Indonesia) Dilarang Main (Rifq Zarkashi/ Indonesia) Seko (Galang E. Lerope/ Indonesia) Carnivale (Candra Aditya/ Indonesia) (Q&A)	Pingpong Competition	Pingpong Competition
13.00 - 15.00		Community Forum 1 Njagong Film/ Jawa Timur Sineayu/ Riau	Screening Layer Komunitas 1 (Film Anak): Man-Don't Pee Randomly (Muhammad Idris/ Indonesia) Orang Serry (Idoray Abigail Hayuning Pratiwi/ Indonesia) Ayo Main! (Bambang 'peepik' K.M/ Indonesia) Insang-leung (Kecil Sri Nugroho/ Indonesia) (Q&A)	Community Forum 2 Cine Club Sumbawes/NTB Popicle UMN/ Jakarta	Community Forum 3 BalleDOC Kendari Subbers Community/ Jakarta	Sampah Festival		
16.00 - 18.00		Nonton Film di Venue	Nonton Film di Venue	Nonton Film di Venue	Nonton Film di Venue	Nulis Yuk! Pemateri : Ayu Diah Cempaka		

Perpustakaan Pusat UGM - Public Lecture

TIME	DEC 1	DEC 2	DEC 3	DEC 4	DEC 5	DEC 6	DEC 7	DEC 8
09.00 - 11.00				Film and Art Performances Speaker: Garin Nugroho Tony Rayns Rukman Rosadi	Asia Pacific Film in Digital World Speaker: Maggie Lee Reza Rahadian Maxine Williamson	Distribution and Film Funding Speaker: Agung Sentana Anocha Suwichakompong		
11.00 - 12.00				Research Poster Presentation	Research Poster Presentation	Research Poster Presentation		
13.00 - 15.00				Indonesia Film Audience Speaker: Dyna Merlinia Hanung Bramantyo Meriske Turisila	Book Discussion: Speaker: David Hanafi (Cultural Specificity in Indonesian Film: Diversity in Unity) Budi Indrawati (Film, Ideologi dan Masa Depan) Eko Prasetyo Lisabona Rahman	ASEAN Identity in Short Film Speaker: Wregaa Bhannuja Amanda Neel FU		
15.00 - 16.00				Research Poster Presentation		Research Poster Presentation		

GAIA COSMO - Jogja Future Project

TIME	DEC 1	DEC 2	DEC 3	DEC 4	DEC 5	DEC 6	DEC 7	DEC 8
10.00 - 12.00								
13.00 - 15.00							One on One Meeting	One on One Meeting
16.00 - 18.00					Gathering Jogja Future Project Opening Gala Dinner			
19.00 - 21.00							AWARDING NIGHT	